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外文笔记 2

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外文筆記 2

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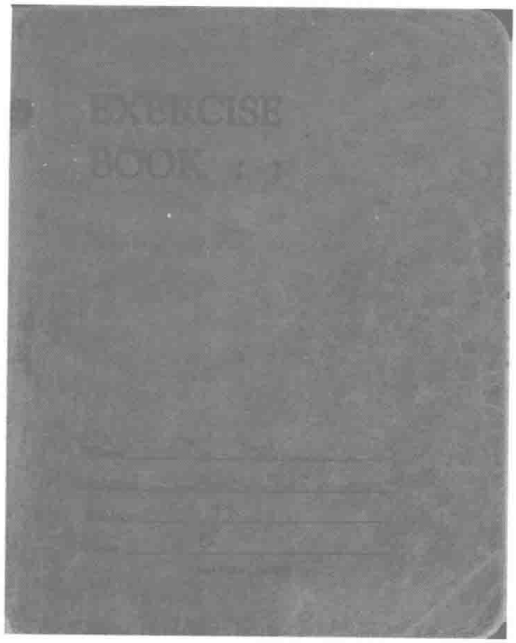

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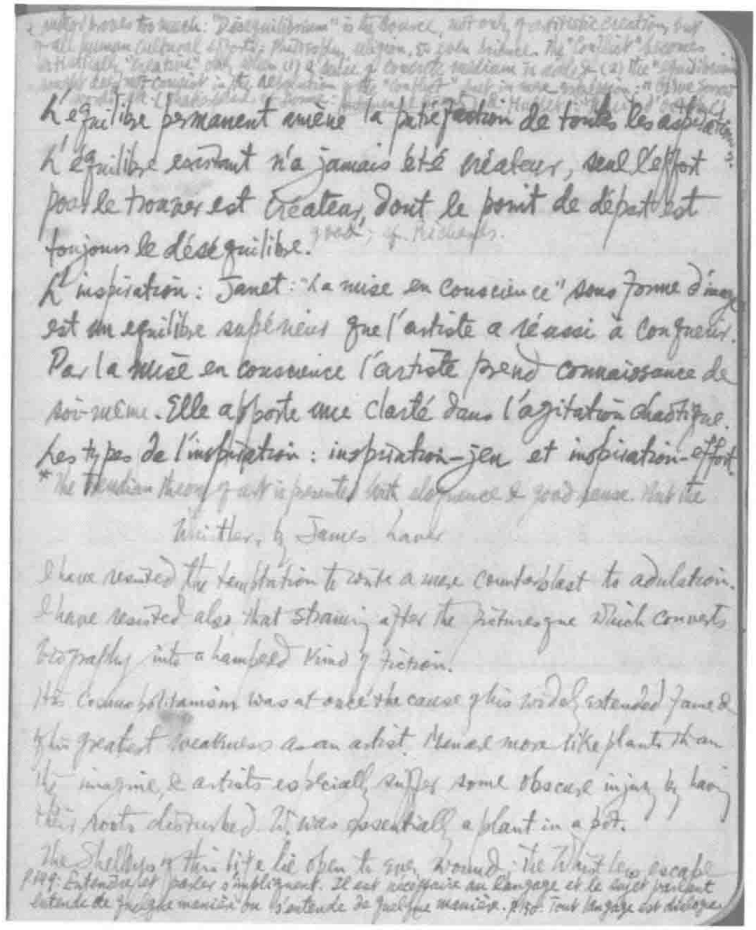

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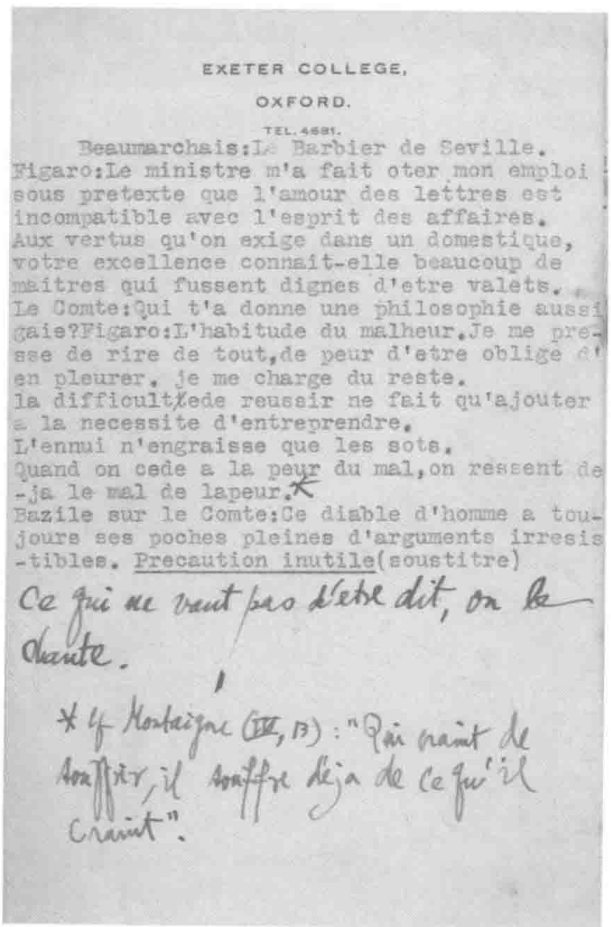
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Beaumarchais:Le Barbier de Seville.
Figaro:Le ministre m'a fait oter mon emploi sous pretexte que l'amour des lettres est incompatible avec l'esprit des affaires.
Aux vertus qu'on exige dans un domestique, votre excellence connait-elle beaucoup de maitres qui fussent dignes d'etre valets.
Le Comte:Qui t'a donne une philosophie aussi gaie?Figaro:L'habitude du malheur.Je me presse de rire de tout,de peur d'etre oblige d'en pleurer. je me charge du reste.
la difficulte de reussir ne fait qu'ajouter a la necessite d'entreprendre.
L'ennui n'engraisse que les sots.
Quand on cede a la peur du mal,on ressent de -ja le mal de lapeur.*
Bazile sur le Comte:Ce diable d'homme a toujours ses poches pleines d'arguments irresis -tibles. Precaution inutile(soustitre)

Ce qui ne vaut pas d'etre dit, on le chante.

* Cf Montaigne (III, 13) : "Qui craint de souffrir, il souffre deja de ce qu'il craint".

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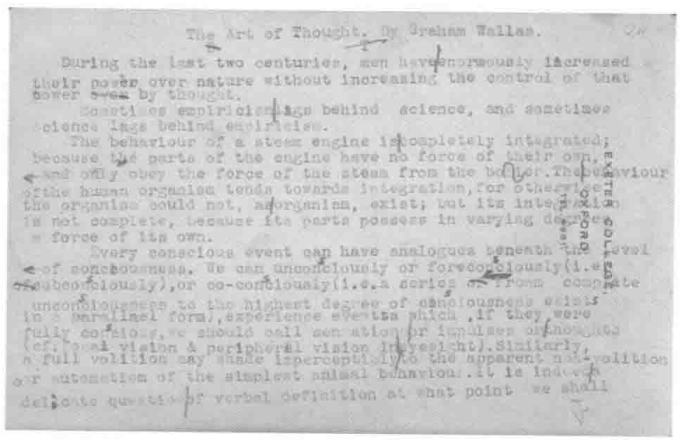
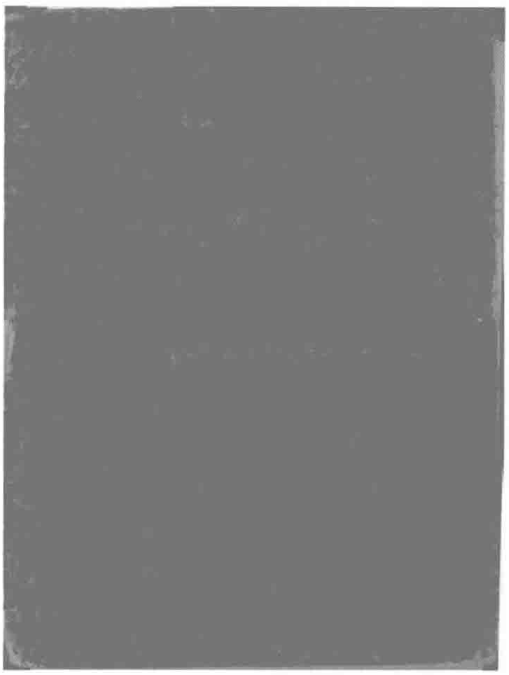

The Art of Thought. By Graham Wallas.

During the last two centuries, men have enormously increased their power over nature without increasing the control of that power over by thought.

Sometimes empiricism lags behind science, and sometimes science lags behind empiricism.

The behaviour of a steam engine is completely integrated; because the parts of the engine have no force of their own, and only obey the force of the steam from the boiler. The behaviour of the human organism tends towards integration, for otherwise the organism could not, as organism, exist; but its integration is not complete, because its parts possess in varying degrees a force of its own.

Every conscious event can have analogues beneath the level of consciousness. We can unconsciously or foreconsciously (i.e. subconsciously), or co-consciously (i.e. a series ... from complete unconsciousness to the highest degree of consciousness exists in a parallel form), experience events which, if they were fully conscious, we should call sensation or impulse or thought (cf. focal vision & peripheral vision in eyesight). Similarly, a full volition may shade imperceptibly to the apparent non-volition or automatism of the simplest animal behaviour. It is indeed a delicate question for verbal definition at what point we shall



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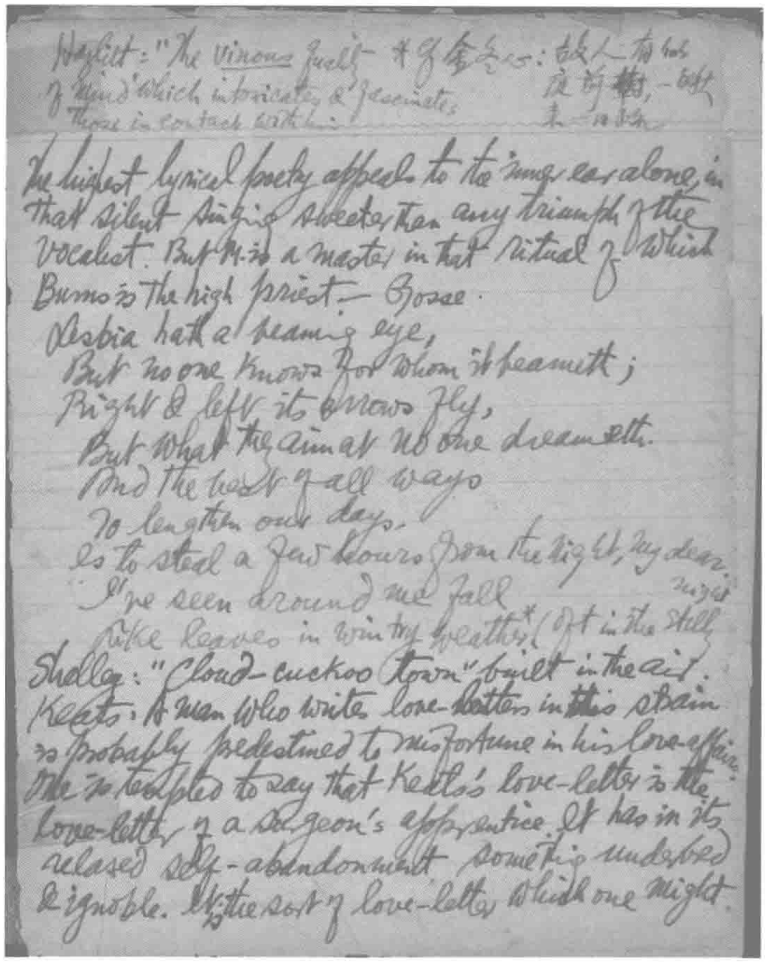

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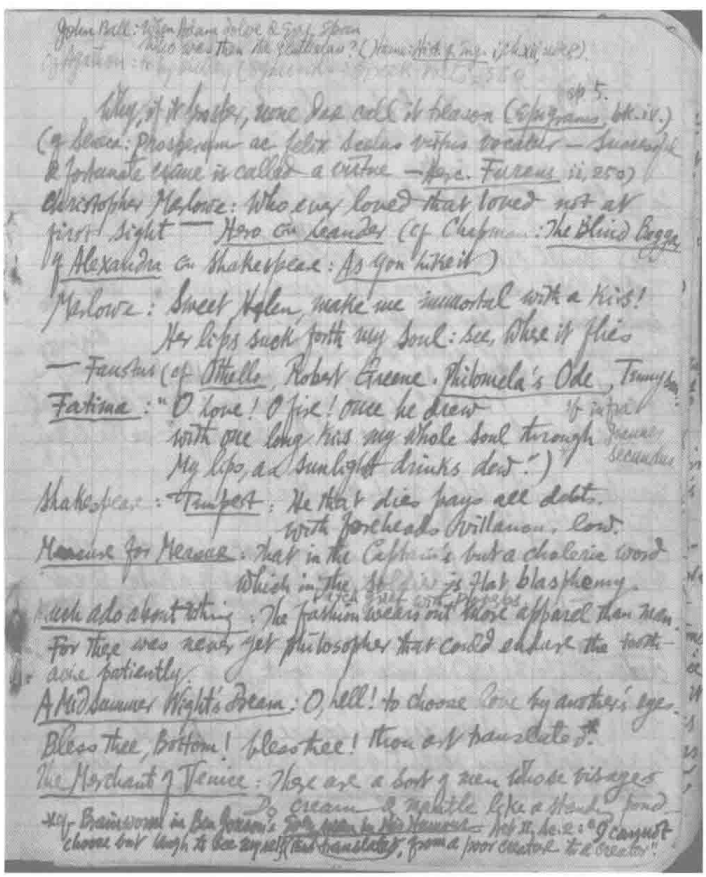

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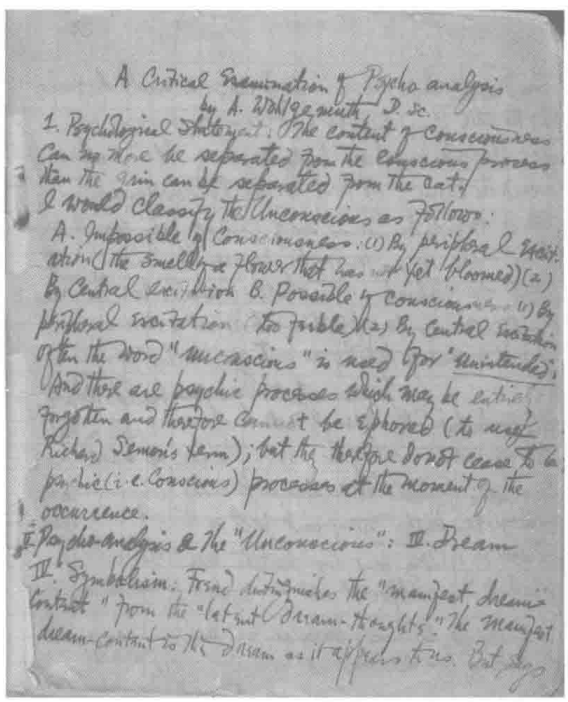

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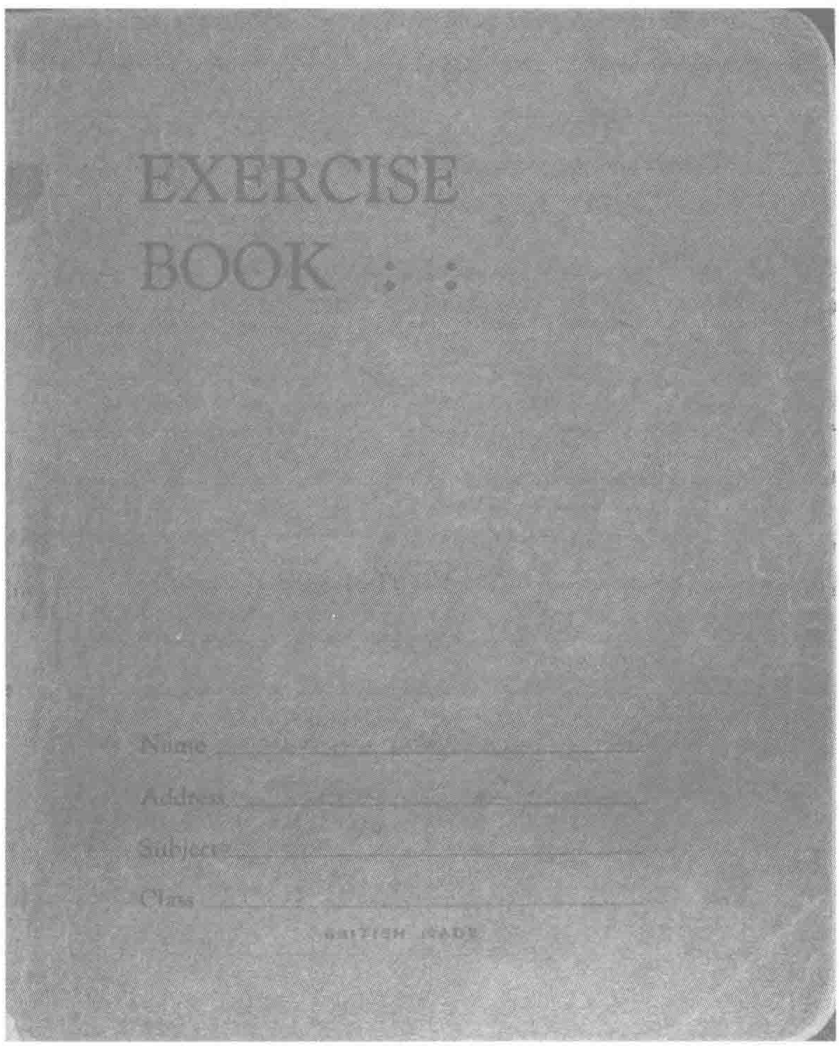

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* G. B. Shaw, Sixteen self-sketches, p. 22: "At [the Central model boys' school] I was an enormous place, with huge unscalable railings & gates on which for me might well have been inscribed 'All hope abandon, ye who enter here!'"

La Divina Commedia.

Inferno. Canto I. Tanto è amara, che poco è più morte.
So bitter is it, that scarcely more is death.

Chi per lungo silenzio parea fioco.
Who seemed hoarse from long silence.

Virgil: "Non uomo, uomo già fui" (not man, a man I once was)

"Tu se' lo mio maestro, e il mio autore;
Thou art my master & my author;

tu se' solo colui, da cui io tolsi
Thou alone art he from whom I took

lo bello stile, che m' ha fatto onore"
the good style that hath done me honor

Virgil on the she wolf "Molti son gli animali, a cui s'ammoglia,
& will yet be more"

(una lupa) e più saranno ancora....."

Beatrice to Virgil. "Amor mi mosse, che mi fa parlare"
love moved me, which makes me speak"

Canto II.

Canto III. Porta dell' Inferno 9 "Lasciate ogni speranza, voi ch'intrate".*
a tumult which turns itself

Opere, ed. E. Moore & P. Toynbee, p. 4 ....un tumulto il qual s'aggira
unceasing in that air forever dyed

Sempre in quell'aria senza tempo tinta,
as sand when it eddies in a whirlwind.

come la rena quando a turbo spira.

l'anime triste — Che visser senza infamia e senza lodo
who lived without blame & without praise.

36 Heaven chased them forth to keep its beauty from impair;

40-2 — Cacciarli i ciel per non esser men belli,
& the deep Hell receives them not,

ne lo profondo inferno gli riceve,
for the wicked would have some glory over them.

Che alcuna gloria i rei avrebber d'elle.
let us not speak of them, but look & pass.

51 — Non ragioniam di lor, ma guarda e passa.

The caitiffs go on board. As the leaves of autumn
P. 5 Charon's ferry — come d'autunno si levan le foglie

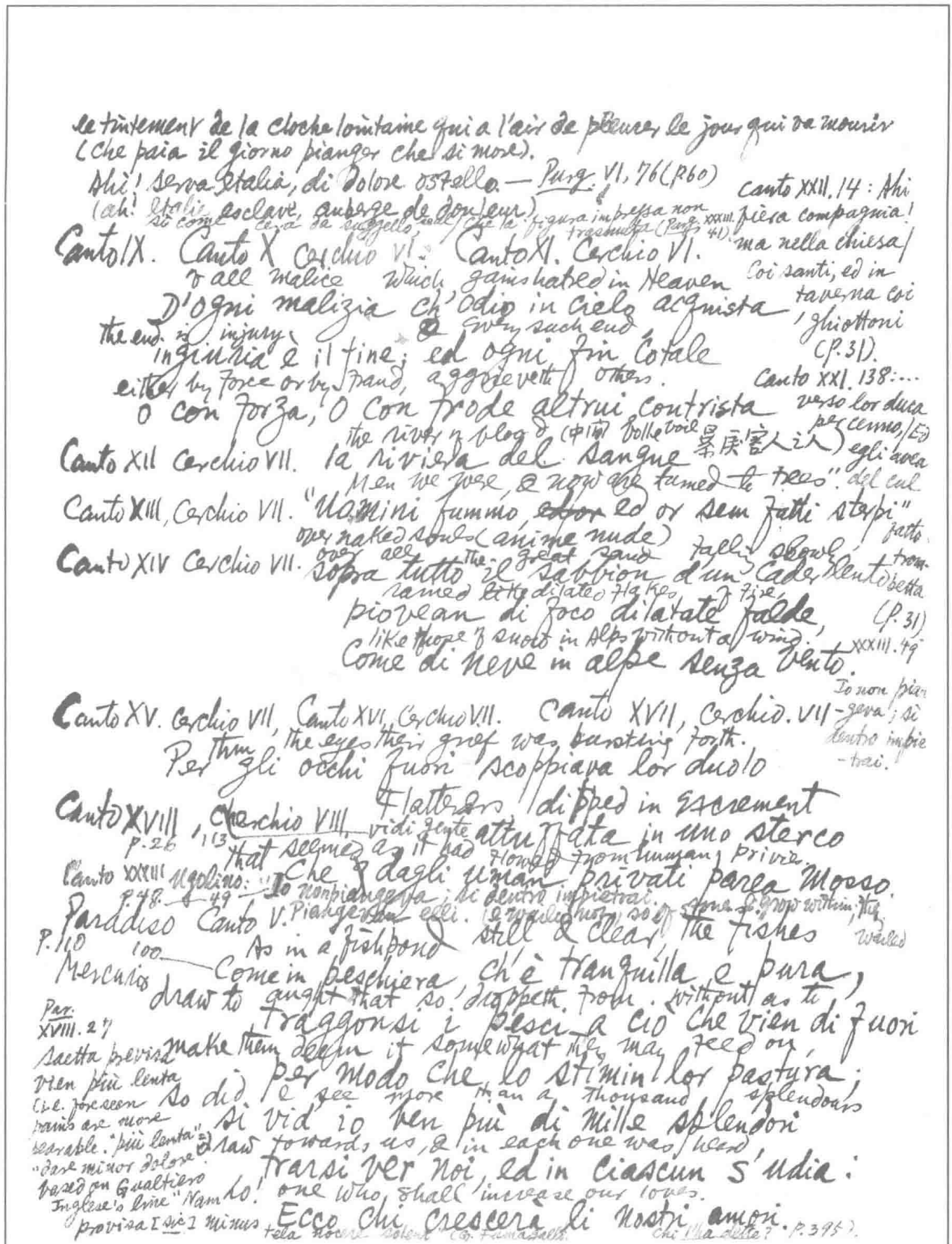
112

* cf Boethius: De. Conso. Phi. Lib.ii: In omni adversitate fortunae, infelicissimum genus est infortunii fuisse felicem. Chaucer: Troilus & Creseide, bk.iii line 1623. Tennyson's Locksley Hall: "Yet a sorrow's crown of sorrow is remembering happier things"

one after the other, till the branch
l'una appresso dell'altra, infin che il ramo
sees all its spoils on the ground
vede alla terra tutte le sue spoglie.
so the evil seed of Adam.
similemente il mal seme d'Adamo, etc. etc.

Canto IV. Cerchio Primo-Limbo. Homer, Lucan, Horace, Socrate, Plato, Democritus Thales, Zeno, Tully, Seneca, Hippocrates, Galen, etc. Euclid, Ptolemy

Canto V. Cerchio II. the Carnal Sinners. (i peccator carnali)
P.7/31. La pupera infernal, no hope ever comforts them
Che non mai Nulla speranza gli conforta mai,
non resta. not 1 left, but even in lesser pain.
Non che di posa Ma di minor pena.
on Paolo & Francesca O lasso, ah me! What sweet thoughts, what longs
P.8 112. Quanti dolci pensier, quanto disio
led them to the woeful pass!
menò costoro al doloroso passo!
Francesca: there is no greater pain than
121 — "Nessun maggior dolore,
to recall a happy time
Che ricordarsi del tempo felice
in wretchedness" * 137 Galeotto fu il libro e chi lo scrisse
nella miseria.
that day we read in it no farther.
The lovers during reading
Galeotto together 138 "Quel giorno più non vi leggemmo avante"
terzo that of the eternal accursed cold & heavy rain.
Canto VI. Ch. III. della piova eterna maledetta, fredda e greve
for the damned crime of gluttony
Ciacco: " per la dannosa colpa della gola,
as thou seest, I languish in the rain;
come tu vedi, alla pioggia mi fiacco."
Canto VII, Ch. IV. (Priests & Clergymen)
Canto VIII Ch. V. Filippo Argenti (Dante wished to see him dipped in the swill (broda), wish granted!


le tintement de la cloche lointaine qui a l'air de pleurer le jour qui va mourir
(Che paia il giorno pianger che si more).
Ahi! serva Italia, di Dolore ostello. — Purg. VI, 76 (R60)
(ah! Italie, esclave, auberge de douleur)
Canto IX. Canto X Cerchio VI. Canto XI. Cerchio VI.
D'ogni malizia ch'odio in cielo acquista
ingiuria è il fine; ed ogni fin cotale
o con forza, o con frode altrui contrista
Canto XII Cerchio VII. la riviera del sangue
Canto XIII, Cerchio VII. "Uomini fummo, ed or sem fatti sterpi"
Canto XIV Cerchio VII. sopra tutto il sabbion d'un cader lento
piovean di foco dilatate falde,
come di neve in alpe senza vento.
Canto XV. Cerchio VII, Canto XVI, Cerchio VII. Canto XVII, Cerchio VII
Per lor gli occhi fuor scoppiava lor duolo
Canto XVIII, Cerchio VIII vidi gente attuffata in uno sterco
Canto XXIII Ugolino: "Che dagli uman privati parea Mosco.
Paradiso Canto V. Piangerete
Mercurio Come in peschiera, ch'è tranquilla e pura,
Par. XVIII. 27 Traggonsi i pesci a ciò che vien di fuori
Vien più lenta
si vid'io ben più di mille splendori
trarsi ver noi, ed in ciascun s'udia:
Ecco chi crescerà li nostri amori.
Canto XXII. 14: Ahi
Canto XXI. 138:...

finds beauty in recondite wickedness

1875 Essays in French Literature, by George Saintsbury

Baudelaire: "Ce Baudelaire est une pierre de touche; il déplaît invariablement à tous les imbéciles".

The above remark is said to have been made (probably with reference to the future poet's manners & conversation) when B. was still a very young man. Typical of a certain class of men of letters, a class which offers a peculiar attraction to the student & the critic, because it is itself as a rule studious & critical. Fastidiousness is in one word the note of this class, & its fastidiousness accounts at once for its comparative sterility, for the perfection of its work, & for its unpopularity. Extreme fastidiousness in a writer is felt as a kind of rebuke by the reader. Both De Quincey & Poe fall far short of B. himself as regards depth & fulness of passion, but both have a superficial likeness to him in eccentricity of temperament, & in affection for a certain peculiar mixture of grotesque & horror. Wine, haschish, opium are interesting to him not at all from a diseased craving for stimulus, but simply as some of the different means to reach the Infinite and avoid the Ennui. All B's works might be entitled De L'Ennui — cf. Au Lecteur, La Rançon & the prose-poem Enivrez-vous. "De vin, de poésie, ou de vertu, à votre guise. Mais enivrez-vous." "Il se moque de ses remords au moment même où il s'y livre,"

Taine says of Heine, & appears to regard this as a somewhat barbarous proceeding, excusable only in a savage who likes bitter ale & "humour". It is quite clear, however, that it is the only safe-guard against extravagance. This quality B. possessed in an eminent degree — La Fanfarlo is a satire upon a personage none other than the future poet himself. Also the remarkable essay L'Ecole païenne is an earnest criticism of all the tendencies he was to represent: "le goût immodéré de la forme pousse à des désordres monstrueux et inconnus..... la spécialisation excessive d'une faculté aboutit au néant." A singular faculty of projecting himself out of the circle of his individual tastes & sentiments, & of depicting these at once with the impassive accuracy of an impartial observer & with the sympathetic accuracy of a fellow-sufferer. B. indebted to Petrus ~~Brad~~ Borel's Mme Putiphar for provocation though B. has had rather hard measure in in one of B's essays. The Petits Poëmes en Prose resemble the Gaspard de la Nuit of Louis Bertrand, the very triumph of word-painting in prose. Discontent, not immorality, is B's general tone.

If any subject can be poetically treated, that subject becomes poetical

a poet as poets went in those days
cordial hater

Chamfort & Rivarol: the reputation of such men is saved by the fact of their being, in Fuseli's blunt language, "D-d good to steal from."
In the condition to which they had brought the business of wit, it was only a variety of journalism, save that the sharp things said on current events were said to a smaller public.
C. could make excellent bons & mots, facultés de droit at that date rarely missed their due reward. But the stigma of his origin weighed heavily upon him & he looked on the Revolution as a moment of revenge. A distinctly melancholy figure; he is full of gall & wormwood; his life is passed half in attempts at great passions & half in regrets at not achieving them. R. has nothing of this Timon-Heraclitus air about him. in all his works
determination to take all things at their best & sunniest. R. Merely as a writer, ranks far above C. Venomous Petit Almanach de nos Grands Hommes pour l'année 1788. Whereas C. is frequently sincere, R. hardly
nos titres → Rivarol rebuked
knows what sincerity is. "C'est le pluriel que je trouve singulier." "Le lecteur trouve toujours la peine que l'écrivain ne s'est pas donnée". "Le temps est le rivage de l'esprit; tout passe devant lui et nous croyons que c'est lui qui passe." / "Le génie égorge ceux qu'il* fille" "Plus d'un écrivain est persuadé qu'i

*劉勰文心雕龍指事篇(門人錄)

a sort of waste-pipe for relieving himself of his
miscellaneous knowledge of the period.
a fait penser son lecteur quand il l'a fait rire."
As a tale-teller & anecdotist, Ch. has absolutely no rival.
St. Évremond: with Pascal & Bayle, S-E constitutes the immediate literary
ancestry of the author of Candide. Comédie des Académistes: a
stanch supporter of Corneille against the rising popularity of Racine.
"Whether a Catholic or a Protestant makes the best wife?": "A Catholic,
being sure of her husband's society in the next life, might, perhaps, take
a fancy to the society of a lover in this."
A Frame of Miniatures: (1) Parny. Goddam! Goddam! par un French-
dog (a poem in 4 cantos, containing an allegory of the Norman Conquest, written
under the patronage of Napoleon, fines titre "L'adroit Robbin, cheat
sa facile sœur." "le lourd pudding et le sanglant roastbeef.")
Vers sur la Mort d'une Jeune Fille. Ainsi meurt, sans laisser de trace,
le chant d'un oiseau dans les bois.

Demain

Vous m'amusez par des caresses,
Vous promettez incessamment,
Et vous reculez le moment
Qui doit accomplir vos promesses.
"Demain" dites-vous tous les jours.
L'impatience me dévore;
L'heure qu'attendent les amours
Sonne enfin, près de vous j'accours.
"Demain," répétez-vous encore.
Rendez grâce au Dieu bienfaisant
Qui vous donna jusqu'à présent
D'être tous les jours nouvelle.
Mais le temps du bout de son aile,
Touchera vos traits en passant;
Dès demain vous serez moins belle
Et moi peut-être moins pressant.

the dreary task of "brickwashing" his bad verses

a band of light love, best in the vol. of Poésies érotiques. limpid style & tenderness
(2) Dorat: a special mania for the epistle & verse-letters. He & Mr. Toots would have entertained a sincere sympathy for one another. He made preparations for his death, had his hair dressed & powdered, arrayed himself fully, & shortly after expired upon a sofa "en Corrigeant une épreuve." Good humour & sparkling verse, light & fluttering rhythm

J'ai toujours soif, j'aime sans fin Je voudrais boire tout le vin
Rouge et blanc, brune et blonde; et baiser tout le monde!

Best of Voltaire's imitators in light verse, but Capable of a springing & bounding movement which V. can never manage. la butterfly.
(3) Désaugiers: More serviceable to Béranger as a model than any other. (4) J-J Vadé: Je suis un Narcisse nouveau
Qui s'aime et qui s'admire;
Mais dans le vin et non dans l'eau
Sans cesse je me mire.
En y voyant le coloris
Qu'il donne à mon visage,
De l'amour de moi-même épris
J'avale mon image.

(5) Piron: Ci-gît Piron, qui ne fut rien
Pas même Académicien. He stories & his sharp sayings are infinite. The legend of his listening to a poem full of plagiarisms. At each reminiscence he solemnly lifted his hat, until at last the author, nettled,

*of Filippo Pananti's epigram:
Don Gabbriello in mezzo de' pesci sui / N'avea had an excellent disciplinary effect on his
Cuciti molti degli altrui. / Un dì che in style
società gli recitava, / Il cappello Ricarda si cavava; / Quei domando: Perchè
continuamente / Fai tu quell'atto? E l'altro: O Gabbriello, / Ogni volta che incontro
asked him what was the matter. "C'est que j'ai la coutume de saluer les
gens de ma connaissance," was the reply*. Sharp Crispness of his style.
Renan: In order to detect the character of any man one cannot do
better than take the reports of his enemies (Mérimée on R in Lettres à une
Inconnue, & R. on M. as Petronius in Dîgnes). By stripping these of
malignity & exaggeration, by substituting the quality for the defect & the
mean for the excess, such unfavorable accounts may be made to yield
a much larger amount of truth than the vague panegyrics. Disbelief in
religions & political nostrums, preference for a somewhat vague elevation &
expansion of heart, contempt of utilitarianism as well as aestheticism
like Arnold. In Vie de Jesus, building up whole characters out of slight
personal traits. Out of sympathy with the Middle Ages, & with any
abstract philosophy. His Utopia is a practical one whose inhabitants
are more occupied with conduct than with speculation
The Contrast of English & French literature: Mr Matthew Arnold — a critic
never to be mentioned without respect by critics — devoted certain passages
to what seemed to him unpleasant moral features of French
character & literature. The immense body of romantic adventure-stories
of the Middle Ages so extraordinarily free from coarseness of thought or

* Me gli cavo il cappello (Alessandro d'Ancona, Manuale della letteratura italiana, V, p. 117).

Except some few whom the gods made critical even then

language; while the Middle official lit. of France during the Grand siècle is almost uniformly decorous at a time when great part of English lit. was conspicuously the reverse. [Edgar at explanation of literary qualities by work duty]. Mr. Egerton Castle to me: "A Frenchman's mind is built in water-tight compartments, & when the bolts are once shot nothing can get in." Whether order was Heaven's 1st law I don't know; but it certainly was the 1st law of the Latins. English is a more difficult language to write really well than French. "Forty Greeces that guard the capital" (Academicians) "For [illegible] soul is form & doth the body make." —Edmund Spenser: "Form is Power" T. Browne

French sobriety vs. English "madness", wit vs. humor, inventiveness vs. discursive imagination etc.

It is almost impossible for a Frenchman to write such bad prose as an English writes [illegible] & with joy; & though this is a strange characteristic about every bad poetry which makes all nations of the earth akin & am not quite sure that an Englishman can write quite so badly, with a badness so little relieved by mere absurdity, so little dependent upon technical faults, so shabby, prosy, hopelessly bad, as that which comes naturally to some Frenchmen. For the most sound of English is poetical, while that French (third parties, the only judges, will tell us

"Hardly do I honour him [Flaubert] with contempt" (a young man, recorded in Goncourts' Journal) faultless sonnets of M. de Heredia.

this) is not; & so the English poetaster may blunder into a success, as the wandering & unconscious wind draws music from a harp. In French that is not to be done; & with the absence of art there is absence of sorts.

If we have any intellectual advantage over the French, it lies to no small extent in the fact that knowledge of F. lit is far commoner in England than knowledge of E. lit is in France; Jules Lemaître finds pleasure & shows pride in asserting his ignorance of English.

"Quelle triste vieillesse vous vous préparez!" (said to a person who was ignorant of Whist)

The end of a chapter [1895] (on Fin de siècle): A good criticism is by no means nasty but critical.

A French man of letters of all work: I have no doubt about Gautier whatever. On Gautier M. Faguet becomes almost Macaulayish in the enduring qualities of his antitheses & the evidence of his lights & shades. If M. Faguet thinks *la Morte Amoureuse* a *diablerie puérile*, what would he have thought of the Ancient Mariner? a patch of insensibility. The stock reproach of "no ideas"—of but G! in an early chap. of the bk. on Spain about people "cutting each other's throats for the ideas that they think they

might have": ~~Gautier Planche 1/4 a 1~~
Anatole France: a new embodiment, & avatar, exponent of the Quintessentially French style.

Les Illusions Évolutionnistes, par André Lalande

I. Malgré l'incessant usage que font de ce mot les philosophes et les écrivains modernes, il est assez difficile de déterminer exactement ce qu'il veut dire pour eux. Cette difficulté tient à 2 sortes de causes. (1) Chacun lui donne un sens spécial; on le fait tour à tour synonyme de développement, de progrès, de centralisation, même de changement. Ce que représente le mot Évolution dans le langage ordinaire, c'est avant tout le développement intérieur et spontané de l'être par une force propre qui l'anime; en un mot, la vie. Le succès de la formule évolutionniste vient en grande partie de cette source. Elle est à double face. D'un côté, elle s'allie au culte contemporain de la vie; de l'autre, elle semble expliquer celle-ci mécaniquement — toute Spencer (Voir René Berthelot: Evolutionnisme et Platonisme). et Haeckel. (2) Évolution, et le terme antithétique dissolution, ont été largement répandus dans la langue philosophique par Spencer.

"Une philosophie d'exposition universelle" Gabriel Séailles dans Génie dans l'Art.

Or, il est difficile de dégager de ses formules un sens précis. Il a vivement senti que les phénomènes physiques et mentaux ne pouvaient pas se renverser, qu'un Monde marchant à rebours serait un tissu d'absurdités. L'étrange formule qu'il appelle la loi d'Evolution (First Principles, chap. XVII) n'est pas une loi; car elle n'affirme aucune relation constante entre des phénomènes donnés. Elle ne constitue même pas une proposition logique, puisque le sujet n'y a d'autre sens que celui qui est connoté par le prédicat. Les lois sont des rapports nécessaires, ou tout au moins invariables, entre concepts distincts.

La qualitative partie de cette "loi" maintient "la différenciation" c'est-à-dire le passage de l'homogène à l'hétérogène, complétée par "l'intégration," entendue également au sens qualitatif, c'est-à-dire le passage de l'incohérence à la cohérence, de l'indéfini au défini: un Volume croissant, la division du travail entre les parties, leur solidarité plus étroite, sont donnés dans Les Principes de Sociologie pour les caractéristiques de l'évolution. L'Evolution selon Spencer, est la marche vers ce genre d'organisation différenciée, architecturale et synergique qui constitue des individus.

La doctrine opposée estime qu'il y a partout, dans les phénomènes et les lois observables, deux vectoins de sens inverse, dont l'une, quand il s'agit de l'ordre humain, se manifeste au plus haut point dans la vie instinctive et matérielle, l'autre dans le développement intellectuel et moral. Elle oppose les principes de la raison à la diversité des sensations, et le droit aux luttes naturelles. Elle prépare des formules qui laissent place à la marche inverse, et considère toute transformation non comme une droite, mais comme une trajectoire, courbée par deux tendances antagonistes: la loi de la nature et celle de la ~~vie~~ pensée. "Différenciation" n'a pas de contraire dans la langue des évolutionnistes, tant la marche inverse leur paraît insignifiante et sans intérêt (Leo Prem. Princ, trad. Fr. P.464). "Dédifférenciation" présente une forme bien rébarbative pour entrer dans l'usage courant. "Dissolution" porte partout avec lui l'idée de la dégradation, de la décadence et de la déchéance. "Involution" sera pour nous le processus inverse de celui qui fait pour l'evolutionnisme (Spencer a employé ce mot en un sens plus limité, Voir First Principles, chap. XII, §97).

II. L'Orientation des Phénomènes Physiques: Sadi Carnot dans ses Réflexions sur la puissance motrice du feu : "Il y a un sens naturel dans lequel marchent spontanément les phénomènes physiques. Le sens naturel est celui qui diminue les différences perceptibles."

III. La Vie et L'Evolution: En latin, le mot "individus" veut dire simplement indivisible. "Individua corpora"; dans Cicéron, désigne les atomes. Mais une machine, une usine, ont une solidarité de parties qui les rend indivisibles; on fausserait évidemment le sens des mots, si l'on disait qu'elles sont des individus. Au contraire, l'homme en est un. L'individualisme est l'affirmation de ce qu'on est, par opposition à ce que l'on n'est pas, du moi par rapport au non-moi. C'est la tendance vers ce qui distingue les êtres les uns des autres, l'opposition à ce qui les confond ou les combine dans une action solidaire; l'opposé du socialisme e.g. dans l'ordre politique. Si omnes, ego non. La liberté de chacun est l'article premier de son programme. En définitive le caractère usuel qui s'y marque est celui d'une unité élémentaire, dans son opposition au tout dont

Les idées dans ce chapitre ont reçu une vigoureuse confirmation par les livres de M. Bergson et M. Le Roy (L'Evolution créatrice, et L'Exigence idéaliste et le fait de l'évolution)

Elle fait ou dont elle pourrait faire partie, et non pas, celui d'une unité supérieure organisant la collection des éléments divers dont elle est composée. Cela n'empêche pas, bien entendu, que chacun de ces individus présente également, d'une manière plus ou moins marquée cette autre différenciation intérieure coordonnée en une unité organique, cette synergie que Spencer appelait intégration.

Il y a une loi fondamentale qu'on pourrait nommer loi de persistance du type, et qui maintient la forme en dépit du courant de matière qui traverse sans cesse l'individu (e.g. régénération, Nutrition)

[Encore à propos d'explication mécanique.] Rien n'est plus absurde que de vouloir arrêter la nature dans le voisinage du point où s'arrêtent nos instruments d'optique.

« Croissez et multipliez, dit simplement le Dieu de Moïse aux animaux qu'il crée. Remplissez les eaux de la mer et l'air du ciel. » On ne saurait donner une définition plus juste de la vie. « L'espèce jouit d'une force expansive illimitée » (Ed. Perrier: La Philosophie Zoologique avant Darwin, p. 285). L'expérience nous y montre

un effort constant vers la domination universelle, une tendance à concentrer le monde dans sa seule personne. S'il n'y avait qu'un vivant au monde, il se ferait Dieu. Mais les centres individuels sont multiples; le milieu nutritif est limité. Cette hétérogénéité fondamentale est une contradiction nouvelle à l'effort de chaque type vers l'hégémonie. Ainsi paraît la nécessité de la bataille; le caractère essentiel de la vie implique nécessairement la lutte pour la vie. Dans chaque espèce les plus forts, même sans violence et sans intention de nuire, privent les plus faibles de leur nourriture.

L'évolution se détruit elle-même, puisque la mort, par la plus énergique des dissolutions, fera redescendre au rang de simples produits chimiques toute la merveilleuse multiplicité des tissus vivants et organisés. La vie élémentaire ne mène pas à la mort, et elle est au contraire la synthèse de ce dont la mort est la décomposition. La différenciation, résultat de la vie, arrête la vie.

Si nous montons au sommet de l'échelle, à l'homme conscient, nous y rencontrons encore une dissolution de plus : c'est la dissolution physiologique qui accompagne chez lui le développe-

ment Considérable de la pensée réfléchie. Il y a une certaine sorte de pensée qui n'est que l'écho et le prolongement de la vie organique et un reflet de conscience illuminant d'une façon plus ou moins distincte les opérations spontanées par lesquelles l'être vivant poursuit, saisit, absorbe et même digère sa nourriture; pensée qui n'a pas de caractère propre par elle-même, auxiliaire ventris, simple conscience de moyens donnés pour un but donné. Beaucoup de gens réputés "intelligents" sont purement des commerçants doués pour leur négoce, des fonctionnaires habiles à parvenir, etc. En face de cette fonction toute pratique, il existe une seconde forme d'intelligence qui est non plus moyen, mais fin: celle de l'artiste, du savant, etc. Je les appellerais volontiers intellectuels pour les opposer aux intelligents — pensée inutile. Mais la sensibilité à la douleur, bien que distincte de la sensibilité perceptive, croît avec elle. Dans les races noire et jaune, la sensibilité aux blessures est très faible. "Celui qui augmente sa science augmente aussi sa douleur," 增加智慧增加 dit l'Ecclésiaste. Genus irritabile vatum, écrit Horace. La tristesse de Salomon s'est perpétuée d'âge en âge chez ceux qui pénétraient le plus

profondément dans le domaine du savoir ou dans celui du sentiment. Il est rare qu'un bon compagnon, jovial et florissant, soit en même temps un grand esprit.

Les anciens pratiquaient la sieste après les repas, afin de laisser les aliments per somnum æqualiter digeri. Le Sommeil, qui engourdit la vie de l'esprit, favorise à ce point de vue la nutrition du corps. L'absence des formes supérieures de la pensée favorise le jeu de la vie organique, et lui donne cette résistance que Lucrèce attribue aux premiers hommes:

Nec facile ex aestu nec frigore quod capiretur,
Nec novitate cibi, nec labi corporis ulla.

Enfin le progrès de l'intelligence a affaibli les instincts qui servent à la vie du corps. La remarque en est au moins aussi ancienne que le De Natura rerum. Elle est classique sous le nom de loi de Cuvier. L'animal, par exemple, sait éviter sans réflexions les lieux malsains; l'homme, avec son esprit, ne le sait plus. Il ne s'arrête pas comme l'animal quand ses besoins sont satisfaits. Quand donc Rousseau disait: "L'homme qui pense est un animal dépravé", il exprimait une vue

esacte de psychologie : en tant qu'animal, le penseur est un mauvais animal, mangeant mal, digérant mal, mourant souvent sans postérité.

I. L'Assimilation Intellectuelle : Nos actes sont en général inférieurs à nos intentions, et notre conduite à notre jugement. Au contraire dans le domaine physique, il ne se rencontre rien de semblable à déterminer ou à critiquer : Une loi naturelle qui a des exptions est une loi que nous connaissons mal. Les conditions essentielles du jugement normatif sont donc toujours la conscience et la volonté humaines. Là seulement, nous pouvons distinguer l'acc-ord ou le désaccord avec un idéal.

Quelque sentiment qu'on professe sur l'essence du libre arbitre, on accorde qu'il n'est pas identique de tuer un homme parce qu'on lui veut du mal, ou parce qu'on laisse tomber. Même à l'intérieur de l'esprit, cette distinction subsiste. Tantôt nous agissons sous l'influence de tendances secrètes, étrangères à notre personne pensante. Quand elles nous entraînent nous ne possédons pas la liberté morale. En d'autres cas, nous faisons un acte en sachant pourquoi et comment. La classique opposition de Jouffroy

entre des "mobiles" et des "motifs"
les vrais phénomènes psychologiques manifestent 2 propriétés nouvelles, étroitement liées l'une à l'autre: la liberté et la raison. La raison est une activité intellectuelle dirigée, et se développe par un effort original dont le monde ou l'évolution est tour à tour la cause et l'effet. Elle contient un élément antérieur à l'expérience, mais dans toutes ses formes acquises, contient aussi des éléments expérientiels.
Ce qui doit être, ou ce qui vaut mieux, objet du jugement de valeur, se présente à nous sous 3 formes: la vérité, le bien, et la beauté. Toute parole, toute action, toute pensée, quand elle a pour fin l'une de ces 3 grandes idées directrices, fait progresser le monde en sens inverse de l'évolution. Elles ont pour effet de rendre les hommes moins différents les uns des autres.
En sorte que la chute d'eau que je vois, tout entière constituée par mes sensations, n'a pas un seul élément commun avec la chute d'eau perçue par mon voisin. Chacune d'elles est enfermée hermétiquement dans l'individu qui forme la

perception. Cependant c'est un fait que l'opération la plus simple et la plus immédiate de la connaissance consiste à poser la perception comme objective et à en faire une chose existant en soi, un être réellement indépendant du sujet pensant. L'objectif, n'appartenant à personne, appartient à tout le monde. C'est la revolution communiste de la connaissance. M. Bergson a remarqué justement que dans la vie sociale et scientifique, la durée réellement vécue se trouvait transformée en un temps mathématique. La durée intérieure, chose personnelle, ne saurait avoir aucune généralité; pas moyen de raisonner là-dessus. La science s'en débarrasse en substituant une mesure du temps. La science fonde tous ses procédés de raisonnement, même les plus qualitatifs, sur cette hypothèse fondamentale qu'elle pourrait calculer et déduire si elle savait assez. Or, le calcul et la déduction supposent une réduction préalable du divers au même. Descartes, dans <u>le Discours de la Méthode</u>, fait de toutes les sciences un Edifice de forme pyramidale aboutissant à l'unité pure, "dont la plus haute est celle qui laisse peser sur l'entendement humain la plus petite multiplicité

possible" (cf Bacon : De Dignitate. III, chap. IV. : "Sunt enim scientiæ instar pyramidum quibus historia et experientia, tanquam basis unica, substernuntur"). Concevoir, c'est former une idée générale. Nos idées générales forment un arbre de Porphyre, mais où le mouvement va des branches au tronc, où l'accroissement se fait par involution. Juger, c'est affirmer un rapport, établir une assimilation entre deux termes. A = A" : ce caractère identique de la vérité une fois posée, qu'il corresponde ou non à quelque fait matériel, oppose l'unité du jugement à la variété infinie de la sensation. Enfin le raisonnement marque le plus haut degré de cette opposition, car il condense toutes les assimilations précédentes, et revient par ses conclusions au domaine du concret. Si je conclus d'une loi physique à son application, d'une formule à la construction d'un pont, c'est évidemment en ne considérant dans le fer et la pierre que des relations mathématiques susceptibles de se reproduire et de subsister dans altération entre des termes individuellement divers, mais dont la différence individuelle est tenue pour nulle dans la ~~cas~~ circonstance. Si l'intégration, c'est la coordination d'éléments divers à former une unité physiologique, ainsi qu'il

est exposé dans les Principes de Biologie (Ve partie, chap. V) l'assimilation des idées l'une à l'autre est le contraire d'une intégration. L'universalité est si bien le but de la science qu'elle est le seul critérium certain de son établissement — de (1) rendre l'objet pensé universellement valable pour tous les esprits pensants de tous les races. (2) Non seulement cette unification porte sur les esprits pensants, mais encore sur l'objet pensé.

L'Assimilation dans les Morales: L'idée fondamentale des actes que l'on qualifie de Moraux est-elle l'adaptation à un but, le rapport exact du moyen à la fin? Le premier trait des morales, c'est d'abord le renoncement à cet instinct individuel qui pousse l'être vivant à se faire le centre de l'univers et à le conquérir s'il se peut (Kant: Raison pratique, chap. I. §3, §7. Spinoza: Ethique, liv. IV, prop. 28, V, 36, 20. etc) Nouveaux Testament) Communauté. L'effort vers la diminution de la lutte et vers l'assimilation des caractères trouve encore une illustration dans cette morale de second ordre, qui est le savoir-vivre, et qui règle les rapports mondains, la coutume et la mode (G. Tarde: Les lois de l'imitation) Pascal avait coutume de dire

* Il me semble que l'auteur n'a pas vu l'Evolution et l'Ethique de Huxley, dans lequel le même thème est soutenu et développé aussi par Remy de Gourmont: Une loi de Constance intellectuelle dans Promenades philosophiques, 2e série, au témoignage d'Arnauld, que la piété chrétienne anéantit le moi, et que la civilité humaine le cache et le supprime (Logique de Port-Royal, III, 20)*

VII. L'Assimilation dans l'Art. En premier lieu, le sens commun reconnait la hiérarchie des oeuvres. L'art résulte de l'individualité, mais il ne tend ni à la produire, ni à l'augmenter une fois produite. Ni Virgile, ni Raphaël, ni Beethoven ne sont possibles à remplacer par des équivalents, et dans ce sens, le rôle du génie individuel dans l'art est si éminent qu'on ne saurait l'exagérer. Il est même une objection à l'assimilation de la critique littéraire et de l'histoire naturelle, qui raisonne sur les types moyens. Supprimez Hugo, il y aura tout de même un mouvement romantique dans la littérature française; mais personne ne produira à sa place les Misérables ou la Légende des Siècles. La science en cela est bien différente: Car il est evident que si Newton n'avait pas existé, la théorie de la gravitation se serait néanmoins constituée à peu près identique à ce qu'elle est. Mais bien loin que l'art soit un agent de différenciation ou qu'il puisse être classé en produits chronologiques d'une croissante diversité, l'oeuvre n'est grande que

* cf Baudelaire dans ses Curiosités Esthétiques ("Exposition Universelle de 1855). Personne n'a mieux constaté les ravages contre l'application de la théorie évolutionniste à l'histoire littéraire.

par sa valeur universelle. Au minimum, quand l'art serait la communion d'un petit peuple d'initiés, l'essentiel serait encore qu'il s'adresse à quelque chose d'identique, par où s'accordent les individus.

Contre Brunetière:* (1) les oeuvres d'art ne sont pas homologues aux individus d'une espèce. L'animal naît d'un animal semblable; la statue ne naît pas de la statue. (2) Une fois créées, ils demeurent éternellement fixés en une édition ne varietur, qui ne comporte aucune des altérations successives dont se compose la vie organique. Si l'animal cessait un seul instant de se renouveler, de changer, il cesserait de vivre. L'oeuvre d'art, au contraire, ne vaut que par son achèvement. (3) les genres artistiques ne suivent point la loi d'évolution. Ils se modifient, ce qui est une toute autre chose. La peinture, la sculpture, la musique ne peuvent diverger d'une même source. Le mélange et la séparation des éléments mélangés, qui se produisent alternativement dans la plupart des productions artistiques, diffèrent d'un passage de l'homogène à l'hétérogène: car la ségrégation de parties déjà différentes par elles-mêmes n'en

Crée pas la diversité.

Le Langage et la Pensée, par Henri Delacroix. (IIe édition)

1. Introduction: Ferdinand de Saussure distingue dans le langage: la langue et la parole. La langue est "la partie sociale du langage extérieure à l'individu, qui à lui seul ne peut ni la créer, ni la modifier" (Cours de linguistique générale, 24). La parole au contraire est un acte individuel de volonté et d'intelligence "dans lequel il convient de distinguer: 1° les combinaisons par lesquelles le sujet parlant utilise le code de la langue en vue d'exprimer sa pensée personnelle; 2° le mécanisme psychologique qui lui permet d'extérioriser ces combinaisons" (31). (Voir Harold Palmer. Memorandum on Problems of English Teaching: Language vs speech, Jespersen: Mankind, National & Individual, from a linguistique point of view). Il y a dans le langage 4 aspects nettement distincts: (1) le langage proprement dit, c'est-à-dire la fonction humaine qui construit ou permet d'utiliser le système de signes appuyé sur des notions ordonnées par des ~~notions~~ relations, en quoi consiste toute langue. Toutes les langues, si diverses qu'elles soient, obéissent à certaines exigences fondamentales de la pensée. Les langues sont des variations historiques

p.4: Il n'y a pas de langue où tout soit arbitraire. Il n'y a pas de langue où tout soit motivé. Toute langue oscille, comme elle évolue, entre le chaos et le cosmos.

et sociales sur le grand thème humain du langage.(2) La langue, ensemble de conventions linguistiques qui correspond à un niveau d'esprit, à un moment du développement de la civilisation. Elle préexiste à l'individu; elle s'impose à lui; elle lui survit.(3) Le parler ou la parole ou la formulation verbale p.3: En même temps qu'elle subit la langue, le sujet parlant réagit sur elle. La langue n'est pas fixée une fois pour toutes. L'individu contribue à la maintenir et à la réformer.(4) La parole, qui n'est pas autre chose que le mécanisme psychophysique ou (un système) auditivo-moteur qui permet au sujet parlant d'extérioriser le système linguistique. p.5 L'unité du langage est manifeste sous la diversité des langues. Il y a un esprit humain, les traits communs à différentes langues ne dépendent pas toujours de leur parenté; ils sont dus souvent à quelque caractère commun à toute l'espèce humaine. p.6 Sous l'arbitraire apparent de sa configuration, le système verbal est rationnel; son essence est rationnelle, étant la propriété de figurer les opérations mentales. Il est très certain que les catégories grammaticales ne correspondent pas exactement aux catégories logiques. Un certain désaccord apparaît partout. L'exemple classique de cette désaccordance, c'est le

p.27 : Les grammairiens se proposaient d'épurer la langue, d'en fixer la forme parfaite. Cette immobilité dans une perfection imaginaire apparaissait à Jacob Grimm comme une image de la mort. p.29 : la mission du grammairien est donc, avant tout, de restituer l'état le plus ancien de la langue, comme celle de l'historien de la littérature est de restituer la forme première d'un poème épique. De ce mythe poétique d'un Paradis grammatical, et de la Chute, Max Müller était le vulgarisateur.

p.7 Gaire. Pourtant une certaine correspondance est inévitable. Dans l'expression de l'action, c'est-à-dire dans le verbe, il faut bien marquer le nombre et la personne. p.8 Le langage est la première science, étant le premier instrument dont notre esprit se sert pour transformer le monde chaotique des sensations en monde des objets et des représentations. p.9 Toute langue est une variation sur le grand thème humain du langage.

p.10. Une langue est un étrange mélange de conventions et de logique, une stratification de formes où s'inscrivent des besoins, des habitude et des efforts. L'instabilité politique rend sa liberté à la langue.

p.11. Dire que la langue est le bien commun, c'est dire seulement que tous la parlent. Elle n'existe que virtuellement jusqu'au moment où elle s'actualise dans le parler. Elle ne se borne pas à se conserver dans les consciences individuelles. Elle s'y - crée à nouveau.

p.12. Mais l'individu qui apprend et manie une langue, subit la contrainte d'une norme linguistique. On n'est compris qu'en parlant comme les autres. Mais cette norme n'est pas inflexible et fixée une fois pour toutes. L'individu concourt à la constituer. Liberté et contrainte s'entre-croisent. L'individu, dans son emploi de la langue, est constamment obligé d'improviser. Il se trouve continuellement dans des situations nouvelles. p.13 La mémoire et l'invention se mêlent étroitement.

p.32: La langue n'est pas une chose, mais une oeuvre. Le langage est le travail toujours répété de l'esprit pour plier les sons à l'expression des pensées. En même temps la langue est trésor de mots et système de règles. Elle n'est pas seulement Sprechen; mais elle est aussi Gesprochenhaben, à la fois étrangère et intime à l'âme. p.47: Dans l'harmonie du vers français. Grammont a montré que tous les sons peuvent prendre une valeur

linguistique et Psychologie: p.27: F. Schlegel a été le premier à parler de grammaire comparée. La découverte du sanskrit faisait rêver Schlegel que l'étude des vieux livres hindous allait produire une révolution semblable à celle que la renaissance du grec avait amenée dans la civilisation européene (Ueber die Sprache und Weisheit der Indien)

Essai sur la Création Artistique, par Lévin Ruon

Toute l'esthétique traditionnelle a comme point de départ le problème de la Contemplation. Elle ne se demande pas comment l'artiste arrive à donner à son oeuvre le charme qui émane d'elle, mais pourquoi une oeuvre d'art nous plaît (cf. Lipps: Aesthetik, II, P. 101-102, Basch: Essais d'esthétique de Philosophie et de Littérature, pp. 38-39) Nous sommes bien d'un autre avis. L'esthétique traditionaliste, en tenant compte d'une part de l'objet, a introduit dans le champs de ses recherches d'autres objets beaux sans doute, mais sans qu'ils soient artistiques; d'autre part, en se basant sur la Contemplation, elle s'est occupée des fonctions psychiques générales communes à tout le monde des contemplateurs. Ainsi, le Beau artistique était déduit de sa ressemblance toute apparente avec le Beau (artistique et le dynamisme créateur de l'artiste de ce

expressive, lorsque le sens du mot dans lequel ils se trouvent s'y prête. Si le sens n'est pas susceptible de les mettre en valeur, ils restent inexpressifs. C'est l'idée qui

* Mais données à l'égard du spectateur!
* H. Focillon: Technique et Sentiment, Préface, p. iv.

qu'il a de commun avec toute âme ordinaire (cf. Lalo: Introduction à l'Esthétique, pp. 143, 157). Les objets de la nature sont donnés, et les objets de l'art sont créés*

Il nous faut prendre comme point de départ le problème de la création. L'idée n'est point neuve (Konrad Fiedler: Ueber den Ursprung der Künstlerischen Tätigkeit dans Schriften über Kunst, I, p. 187; J. Volkelt: Aesthetik, III, p. 108; Y. Hirn: The Origins of Art, p. 18; Theodor Lessing: Madonna Sixtina, p. 76; E. Meumann: System der Aesthetik, p. 7. Lalo op. cit. p. 144). Nous ne voulons pas connaître seulement le mécanisme du processus créateur en soi, mais voir dans quelle mesure l'analyse de la création nous éclaire sur le sens profond de l'oeuvre d'art. C'est toujours l'oeuvre d'art qui reste au premier plan, non pas l'oeuvre immobile et isolée, mais l'oeuvre dans son développement du moment de sa conception jusqu'à sa réalisation. Un point de vue dynamique.

Le problème de l'expression: Les mouvements extérieurs, même des organes internes inférieurs, ne sont pas mécaniques, mais ont un sens. Ils expriment un état intérieur, traduisent une intention, et poursuivent une fin — le maintien de l'équilibre vital ou son animation de la matière sonore. p. 48: Le Vers de Racine: "Elle meurt dans mes bras d'un mal qu'elle me cache" est chargé d'expression, alors que celui de Voltaire: "Non, il n'est rien que Nanine n'honore" est simplement correct.

p.90: Notre mimique se réfléchit sur la conscience d'autrui. Elle est interprétée et comprise. La voyant comprise, nous y recourons pour être compris. La compréhension fonde le langage au même titre que l'expression. L'enfant crie d'abord parce qu'il souffre ou parce qu'il a besoin de quelque chose, et crie ensuite pour appeler. P. 91: Nous employons la mimique à exprimer ce que nous voulons exprimer après l'avoir employée d'abord à exprimer ce

l'établissement. Plus l'activité intérieure se complique, plus complexe devient aussi son expression.

Il est vrai que les données ethnologiques témoignent d'un rapport étroit entre l'art et les nécessités pratiques. Mais cela signifie-t-il que l'art est issu de ces nécessités? On peut se demander très naturellement pourquoi l'homme primitif fait décorer ses outils si cette décoration, sans les rendre plus pratiques, peut diminuer encore leur utilité? Quand l'homme primitif applique la première couleur pour décorer un objet, ne le fait-il pas dans l'intention de s'élever au-dessus du but pratique? Au début, l'homme étant incapable de s'élever complètement au-dessus de la vie pratique, ne pourra créer un art complètement indépendant, mais il se fera une compensation en manifestant certaines tendances artistiques dans ses occupations courantes. Si la poésie ~~lyrique~~ primitive a, en apparence, un rapport avec l'instinct de faim, il serait bien naïf de supposer que l'homme primitif voulait, en chantant, apaiser sa faim. La seule fonction pratique qu'elle puisse accomplir est qu'elle apaisa peut-être une douleur qui n'est pas du tout physique. L'homme souffrant d'une douleur physique ne

que nous ne pouvions pas ne pas exprimer. P. 93: La société multiplie l'intelligence humaine et ses œuvres. Elle ne les crée point! Cf. P. 80: L'existence de la nourriture

n'a jamais dispensé de l'assimilation physiologique de l'aliment). P. 98: "Le perroquet a un appareil vocal très parfait, une oreille très délicate, une mémoire très bonne. Ce ne sont pas les moyens matériels qui manquent au langage." P. 109: Comme le dit fort bien Bergson, "expliquer l'intelligence de l'homme par celle de l'animal consiste simplement

fait pas de poésie. L'activité artistique ne nait pas de l'activité pratique mais au contraire, elle lutte avec cette dernière. Alois Riegl a parlé d'un "Kunst wollen" dans une lutte perpétuelle avec le but pratique (Stilfragen pp. 20, 24. Cf. August Schmarsow: Grundbegriffe der Kunstwissenschaft, p. 3 et sq. Worringer: Abstraktion und Einfühlung, p. 11 et sq. Goethes Briefwechsel mit Heinrich Meyer, vol. I, p. 269). Sa caractéristique est qu'elle met en évidence le monde intérieur (inquiétude ou excitation psychique) tandis que les instincts de conservation et de reproduction cherchent leur satisfaction dans le monde extérieur. Lalande: "Peut-être le premier savant, le premier artiste, le premier penseur n'ont-ils été tels que par quelque infirmité qui paralysent plus ou moins en eux l'impulsion irréfléchie de la nature" (Illusions, p. 133). La création artistique n'est pas un simple prolongement du fond biologique, elle le dépasse par l'attitude opposée à ce fond (Cf. Lalo: L'art et la vie sociale, p. 345). La condition essentielle de la personnalité créatrice est d'affirmer son moi. (Cf. Baudelaire: Curiosités Esthétiques, p. 168).

Le Jeu: Max Dessoir: "Il faudrait supposer que s'il y avait eu à développer en humain un embryon d'humanité. Dès le début commencé une certaine direction a été suivie de plus en plus loin par des êtres de plus en plus intelligents.

Mais du moment qu'on pose la direction, on se donne l'intelligence" (L'evol. Creat., p. 205). p. 110: Ou bien l'intelligence humaine est déjà tout entière chez l'animal à un plus faible degré, et il faut expliquer pourquoi elle n'aboutit pas chez lui aux mêmes résultats; ou bien certaines fonctions de l'intelligence se rencontrent seulement chez l'homme, et ces fonctions, il est difficile de les réduire à des fonctions élémentaires qui lui seraient communes avec les animaux.

rapport entre l'art et le jeu, les grands créateurs, dans leur enfance, doivent être aussi les amis les plus acharnés du jeu" (Asthetik und allgemeine Kunstwissenschaft, P. 299). Il a étudié à ce point de vue de nombreuses biographies et autobiographies d'artistes, et a été obligé de constater que le jeu avait un rôle relativement réduit dans leur enfance (P. 311).

L'inconscient: Nous employons ici le mot inconscient pour tous les processus qui se passent en dehors de la Conscience. Platon: selon F. Hebbel: "Dans l'âme du poète se prépare quelque chose dont il ne se doute pas lui-même" (Tagebücher I, P. 360). L'inconscient inné et l'inconscient acquis. L'inc. In. est le nom que l'on donne à tous les phénomènes psychiques latents qui ne sont pas encore parvenus à la Conscience; L'inc. ac. désigne les expériences qui, une fois éclairées par la Conscience, sont conservées à l'état latent pour être ranimées dans certains circonstances. L'inc. In est la source primordiale des procès psychiques. De sa force dépend l'intensité des expériences devenues Conscients. La profondeur de l'inspiration dépend de la vigueur des Sources innées et de la richesse de l'étendue

p. 124: Le langage est d'abord le monde des concepts élémentaires, l'esprit même, prenant possession de la diversité de ses sensations, les organisant en expérience. Le concept

est la possibilité de penser une chose comme équivalent d'un groupe de choses, et par conséquent un élément d'une chose comme équivalent de ce groupe. L'image qui dans l'esprit figure le concept, est son signe, parce qu'elle n'est point prise pour ce qu'elle paraît, mais pour ce qu'elle figure. P. 139: L'unité de fonction sous la diversité des

de l'expérience acquise. C'est une grosse erreur que de croire que la réalité est un ennemi du grand créateur d'art. Tout au plus, cette réalité est un ennemi dans le sens qu'elle est cause de sa douleur, mais cette douleur elle-même, n'engendre-t-elle pas des oeuvres immortelles?

Le Conflit Créateur: Au courant centrifuge s'oppose un courant centripète. Le premier fuit le moi, le second le cherche et veut l'affermir. L'animal est dominé par la tendance centrifuge et, par conséquent, il n'est pas capable de production artistique. Le retour sur le moi et l'intensification de la vie intérieure. Plus le conflit devient aigu, plus profondément l'artiste creuse dans son moi pour y trouver un point d'appui. L'expression ordinaire ne fait que vider à tout moment la tension intérieure sans lui laisser le temps de se constituer en un monde intérieur. L'expression artistique est conditionnée par une tension opposée à la marche naturelle de l'expression primitive. L'artiste va dans le monde extérieur pour conquérir des richesses pour le monde de son moi. Nicolai Hartmann: "L'être libre est l'être menacé, au fond de lui-même. Tous les autres formes grammaticales, la diversité des fonctions dans l'unité des formes, la discordance de la fonction et de la forme — l'indépendance de la pensée psychologique vis-à-vis de

la logique et de la langue. Le subjonctif, par exemple, se rapporte à des mouvements très variés de l'esprit; il marque tour à tour le commandement, la supposition, la concession; parfois même il ne marque aucune modalité appréciable: "Je ne vois pas qu'on l'ait dit!" F. Brunot: "Les formes du langage, si nombreuses qu'elles soient, sont toujours en quantité bien moindre que les formes de la pensée" (La Pensée et la langage, p. 16).

ne connaissent que la lutte avec la menace extérieure. L'homme seul est menacé à l'intérieur" (Das Problem des geistigen Seins, pp. 143-144). Chaque solution d'un conflit signifie une victoire de l'unité du moi. Voilà pourquoi si, d'une part, le conflit menace l'équilibre intérieur, d'autre part, c'est par ce conflit même que le moi s'affirme et s'enrichit. L'unité reconquise devient une unité nouvelle, enrichie et consolidée. . . . L'expression de l'artiste n'est point identique à la simple expression des nécessités biologiques et sa tendance vers l'ordre et la synthèse a un caractère supérieur. Cf. la distinction de Hugo entre l'ordre et la régularité (Odes et Ballades, Préface). Par la voie des efforts, l'artiste parvient du déséquilibre à l'équilibre. Au cas où il ne réussit pas à synthétiser le conflit dans un ordre, il est menacé de tomber dans un état pathologique. La thèse de Lombroso qui identifie le génie à la folie a suscité des opinions tout à fait contraires, celle de Dilthey par exemple: "Le génie n'est pas un ~~homme~~ phénomène pathologique, mais l'homme sain et parfait" (Die dichterische Einbildungskraft und der Wahnsinn, Gesammelte Schriften, VI, p. 101).

p. 141: Dans une langue artificielle parfaite tout le nécessaire serait exprimé, seul le nécessaire serait exprimé.

+ author broaches too much: "Disequilibrium" is the source, not only of artistic creation, but of all human (cultural) efforts: philosophy, religion, & even science. The "conflict" becomes artistically "creative" only when (1) a sense of concrete medium is lost, & (2) the "equilibrium sought does not consist in the resolution of the "conflict" but in mere expression." Brave words! (Shakespeare, or Donne: Intolerable Beauty. Hamlet: "Hecuba" etc.)

L'équilibre permanent amène la perfection de toutes les aspirations.

L'équilibre existant n'a jamais été créateur, seul l'effort pour le trouver est créateur, dont le point de départ est toujours le déséquilibre. good; p. Riemann.

L'inspiration: Janet: "La mise en conscience" sous forme d'image est un équilibre supérieur que l'artiste a réussi à conquérir. Par la mise en conscience l'artiste prend connaissance de soi-même. Elle apporte une clarté dans l'agitation chaotique. Les types de l'inspiration: inspiration-jeu et inspiration-effort.

*The Freudian theory part is presented with eloquence & good sense. But the

Whistler, by James Laver

I have resisted the temptation to write a mere counterblast to adulation. I have resisted also that straining after the picturesque which converts biography into a hampered kind of fiction.

His Cosmopolitanism was at once the cause of his wide & extended fame & of his greatest weakness as an artist. Men are more like plants than they imagine, & artists especially suffer some obscure injury by having their roots disturbed. W. was essentially a plant in a pot.

The shellboys of this life lie open to every wound: the Whistlers escape

p.149: Entendre et parler s'impliquent. Il est nécessaire au langage et le sujet parlant entende de quelque manière ou s'entende de quelque manière. p.150: Tout langage est dialogue.

even took pains to make his life more Bohemian than he need have done..
With a nickname which they wear as a decoration
The omitted section of Trilby on Joe Sibley: "So famous as a wit that when he jokes, people laugh 1st, & then ask what it was he was joking about!"
Like Murger's Mimi, she was sometimes Consumptive, like Musset's Mimi, she had only one dress. Like both, she had a heart of gold.
"Encore une espèce de canaille de moins" was la Mère Gérard's greeting to the erroneous news of W's own untimely death.
W's 1st pict. At the Piano rejected by the French Salon of 1859, accepted by the Royal Academy of 1860! Hence his virulent abuse of R.A. absurd. He reserved the right of to criticise his work.
Rossetti sought a fuller life in poetry & W. found poetry in Contemporary life. R. still looked upon art as a vessel for conveying the poetical emotion.
W. the only "Japanese Artist" in England.
Fantin-Latour, when asked what he did in the war of 1870-7, replied that he hid in the cellar: "Je suis poltron, moi!" There is even a certain dignity in such a reply which places it beside Euclid's "Do not disturb my figures*".! But W. spent his life claiming to be Romantic.

*cf Hegel on Oct-14, 1806 when Napoleon's army enters Jena: "Das interessiert mich gar nicht; Sorge, dass ich in Ruhe arbeiten kann"; on demande à Sieyès ce qu'il

He made an unfortunate discovery: that he could use his fists to some purpose. an end to which Ruskin devoted
avant fait pendant la Terreur: il all the heavy artillery of his eloquence.
beside an artist répondit: "J'ai vécu". Horace fought in the battle of Philippi & has
left it on record that he threw away his shield (Od. II. viii. 10) a playful reference to the
W. could not draw & was honest enough to lament his incapacity defect of his style which has been much debated by commentators who seem to demand
in his letters to Fantin. Weak in outline & uncertain in modelling
all the heroic virtues from a poet
His figures often float over the ground rather than rest solidly upon it.

It irked him, especially, that Leyland had "knocked off his shilling", as he called paying in pounds instead of guineas. To him the difference between a pound & a guinea was the difference between being treated as a tradesman & treated as a professional man.

He had a genuine hatred of the Museum style of house decoration. Morris & his friends, with all their love of beauty, had only succeeded in cluttering the houses of their patrons with more bric-à-brac, mediæval instead of mid Victorian. When would they learn the lesson of the Japanese simplicity W. had introduced them to Japanese art & all they had done with it was to mass it in heaps on the top of their already crowded cabinets & side-boards.

As early as 1879 in the 3rd lecture on Tuscan Art in Oxford, Ruskin already covertly referred to W. as "impudent". Four yrs later in Fors Clavigera. Difficulties were not to him who had lived on the edge of disaster all his life. Gett. out of hand

Plato: all knowledge is remembrance, Solomon: "all novelty is oblivion."
Bacon in Natural History "the two affections which draw the spirits into the eyes are love & envy through the causes Oculus malus"
W's own criticism as one-sided as Ruskin's. Because Albert Moore admired the same fragile type of feminine beauty & was himself an agreeable companion, he vastly exaggerated his importance as a painter and on Cézanne: "If a child of ten had drawn that on her slate, her mother, if she had been a good mother, ought to have slapped her." (Works ii: 953).
Wilde's wit, at its best, is not personal at all. While W's was nothing else. In Degas's company W. was silent.
With no one to "take notice," he was miserable & ill-at-ease. Fame, like everything else, has been canned & the world no longer enjoys its notables in the flesh, but in the illustrated papers. If W. had lived today he'd have had himself photographed upside down. In the 'eighties it was sufficient to stroll down Bond St.
In 10 O'Clock on Connoisseurs: "Collect – Compare – Compile – classify – Contradict": (Cf Hamlet: Ce n'est l'art si choisi d'opposer, poliment, et de se souffleter parlementairement.)
The title: The Gentle Art of Making Enemies was suggested by the American journalist Sheridan Ford who collected the material & was thrown overboard by W. at the 11th hour.
affinities between W's painting & Symbolists, hence the literary

Whistler always spent more time in arranging his palette than painting his picture.

success of his work in Paris, see Huysmans: Certains.
Smaller quarrels continued to distract him & unfortunately the reasons for them grew smaller while the irritation they caused him increased.
the gallant but entirely erroneous doctrine that beauty is self-contained. His fastidiousness was his own worst enemy. The great artist is almost always a gross feeder, in the sense that he does not need to arrange the menu before he sits down to the meal. W. always sank the genius in the man of taste. A connoisseur who discovered Japan. But taste, like asceticism, is a negative & dominated virtue.

fastidiously reticent art, a thing of whispers & raised eyelids.

Tanto buon che val niente (so good that he is good for nothing)
= quoted in Bacon's Essay XIII of Goodness & Goodness of nature
Agrippa d'Aubigné: une rose d'automne est plus qu'une autre exquise.
Pulchrorum autumnus pulcher (The Autumn of beautiful things or persons is beautiful) – Bacon's Essay XLIII of Beauty. Of Beauty
: Autumnal. XLIII of Praise: "Fame is like a river, that beareth up things light & swollen & drowneth things weighty & solid"
of Carlyle & Ruskin. Laudando praecipere (teach by praise)

Woman as idol or doll.

The Religion of Beauty in Woman & other Essays.
by Jefferson Butler Fletcher.

Title Essay: In the Renaissance, in the later 15th century & after, there developed actually a kind of divine worship of beauty & more especially of beautiful women. Its Messiah is Plato. Indeed Cardinal Pietro Bembo was no unspotted prophet; & some of the female "saints" were as sepulchres but thinly whitened.

From Fra Lippo to Titian, Italian religious art is mostly a vision of fair women, labeled saints, madonnas, what you will, but conceived & valued as fair women.

Aristotle was the adopted doctor evangelicus of the Christian Church; Plato remained a mere pagan philosopher. Petrarch first protested. In his Triumph of Fame, Plato walks before Aristotle. And elsewhere, he notes that Plato appeals to princes & potentates, Aristotle to the vulgar herd: Ego arbitror quod inter duos, quorum alterum principes, alterum universa plebs laudat. With the establishment of the so-called Platonic Academy in Florence (founded by Cosimo de' Medici, influenced by Bessarion), Plato's triumph is complete. He is now the doctor evangelicus whom Marsilio Ficino preaches in the Church of the Angels in Florence. Lorenzo de' Medici: "Without the Platonic doctrine, no one can be either a good citizen or a good Christian". But Plato's doctrines were

(near in Platonic Academy in epistles: "By the divine Plato, philosophy reaches its full maturity")

p. 214: Le mot "loup" n'existe que dans le dictionnaire. Dans le discours, c'est "le loup," "du loup" etc. qui se présentent. De même que le concept n'existe qu'engagé dans un jugement qui exprime ses relations avec d'autres concepts, le mot n'existe qu'engagé dans les formes qui expriment son rôle dans la phrase. Ainsi le mot se perd activement dans la phrase, puisque c'est dans la phrase qu'il vit vraiment. ~~Isolé~~ Isolé, n'est-il pas une phrase virtuelle? p. 215: le mot prend sa valeur dans le contexte, dans la situation; ou plutôt il commence à exister (par le contexte, par la situation. Et pourtant on sent sa réalité, alors même qu'il semble

given a Mystic Significance.

Heßer Angelo Firenzuola describes the Renaissance lady (Summarised in Burckhardt): "Except in speaking or laughing never more than 6 upper teeth should be displayed." According to Castiglione, the soul of gentility in man or woman is *grazia*. In the lady, grace involves *una certa mediocrità difficile* (a certain golden mean of unapproachableness). but adept in *ragionamenti d'amore* (conversings of love).

Ruskin: "All the Renaissance principles of art tend to the setting Beauty above Truth, & seeking for it always at the expense of Truth. And the proper punishment of such pursuit was, that those who thus pursued beauty should wholly lose sight of beauty. The age banished beauty from the face of the earth, & the form of man. To powder the hair, to hoop the body &c." This is perhaps like judging apples ripe by apples rotten; yet it does put finger on a rotten spot in the Renaissance passion for beauty.

The function of women in society is by their beauty, of body & mind conjoined, to lead men upward & onward). The Middle ages, the age of history had called woman *Contusio hominis*; the Renaissance, the age of Plato, now hailed her as *illuminatio Dei*.

Dante & Beatrice: The 1st crisis came in D's 9th year of age, when

* While to the beauty which I 1st regarded
I turn my soul, that turn mine eyes perceiveth,
Within my soul that beauty's image liveth,
Itself as base & worthless discarded.

he 1st saw Beatrice & heard in his heart the words, Ecce deus fortior me (Behold a god stronger than I). si fa gentil ciò ch'ella mira

The bastard platonism of the Renaissance is pithily summarised in Michelangelo's quatrain: Mentre ch'alla beltà ch'i' viddi in prima
Appresso l'alma, che per gli occhi vede,
L'immagin dentro cresce, e quella cede
Quasi vilmente e senza alcuna stima.*

Michelangelo means that, possessing the idea of beauty abstracted from the particular beautiful thing, we have no further use for the thing; we are not concerned to pull up after us the ladder we have climbed by. But Dante did not discard Beatrice. She was for him the preexistent in heaven as upon earth.

Beatrice in heaven, then, remains for him what she had been on earth—a mover of personal love, herself unmoved by personal love. The only tragedy of illusion is disillusionment; & in the chance for disillusionment is the test of regarded love. For that bestedress in renunciation which Dante declared "cannot grow less", there is also a cynical justification: Who renounces union with the beloved assures himself against that

Contempt which familiarity may breed

repris Bonne à Eliante son baiser consolateur accru et augmenté — le petit chien de la Marquise
But Jean-Pierre Sartre on a "young man's 1st kiss": "Lucien Fleurier a l'impression qu'on lui a fait cadeau d'un sou-d'or sur son visage" — L'enfance d'un chef in Le Mur.

Chaplain Andrew (Andreas Capellanus) on Chivalric love: Dicimus enim et stabilito tenore firmamus amorem non posse inter duos jugales suas extendere vires (we say & legally resolve that love can't extend its dominion over 2 joined in matrimony). /

Did Astrophel love Stella?: Keine:

Diese Welt glaubt nicht an Flammen
Und sie nimmt's für Poesie.

on the other hand Giles Fletcher (Licia, epist. Ded.): "A man may write of love & not be in love; as well as of husbandry & not go to the plough; or of witches & be none; or of holiness & be flat profane."

Platonic love, as shown by Castiglione, was a cult with rules & limitations. Love so defined as desire awakened by beauty & by progressive illumination passes from lust to love & from love to religion. The duty of the lover is service & honor; the reward of the right lover is intellectual communion with his lady by conversation, & supreme spiritual communion in the kiss, the platonic sacrament; for the kiss is rather union of soul than of body, since it has power to draw the soul to itself & separate it from the body. Il bacio si può più presto dir congiungimento d'anima che di corpo, perchè in quello ha tanta forza che la tira a sè, e la separa dal corpo. &c.

Precieuses at the Court of Charles I: Courtly platonic / il Magnifico himself in certainly 3 types: (1) the salon type in which a great lady displayed

8 Achilles Tatius: II, 8: "The kiss is the lover's 1st favour -- When the lovers' lips meet & mingle they send down a stream of pleasure beneath the breast & draw up the soul to the lips" (E.T. Stephen Gaselee).

again: II. 37: "Her heart leaping up with the hot passionate spirit to her lips meets there her lover's vagrant kiss, which is really how it may descend [illegible] & there the kiss turns back with her breath mingled with it & flows down, & strikes upon her very heart, which bounds at its impact: & with the heart not beyond sight to the midriff it would follow it back & springing aloft on the kiss drawn up" cf Gaselee: "The soul in the lips", Criterion April 1924, p349 ff.

(1XXXi) also Robert Greene: Philomela's Ode cf el Cortegiano, bk. IV. Marlowe: Faustus. Tennyson: Fatima. Cf my Magic Carlyle: Sartor Resartus bk. II. said in Catalog

Swift: Hoard! I wonder what food it was that 1st invented kissing — Polite conversation / Dialogue II. Ben Jonson: Volpone Act III. sc. 5

"A kiss is a coarse of procedure, cunningly devised for the mutual stoppage of speech at a moment when words are superfluous" — Oliver Herford & G.C. Clay: Cupid's Cyclopaedia — Cf. Ronsard in Cohen: Ronsard: 91-92 of les soirées de St. pétersbourg, notes du 10e entretien

her beneficent influence (& her hospitality) to a coterie of "Servents" who in turn "immortalised" her in verse. Frankly impersonal, a system of an indefinite number of satellites revolving a central light (often living thing) the sun (cf Lady Frances Trumpl in Jonson's The New Inn). (2) only two are involved, poetical Wooing in letters Cf. Edward Waller & Sacharissa). (3) hardly distinguishable from that of troubadours or Minnesinger. In short, Platonic love = Cicisbeismo.

Sir Wm. D'Avenant's Drama: The Platonick Lovers

Suckling's poem Against Fruition & Waller's On Amoret of.

William Habington's Castara

Suckling's plays Aglaura & Lady Dismony.

John Cleveland: The Anti-Platonick & Platonick Love

Wm. Cartwright: No Platonique Love: "Idol & God he has made her!" Barbey d'Aurevilly: Les Diaboliques. Secundus. Marino.

Remy de Gourmont: le baiser sur la bouche ouvre la bouche. le baiser sur les yeux ferme les yeux — Sonnets en Prose extraits des lettres à l'Amarone

Gautier: soudain sans poser ses deux mains autour du col de Fortunio, et se suspendait à sa bouche avec l'avidité enragée d'un voyageur qui vient de traverser le désert sans boire — Fortunio. Eliante donne un baiser et loyal baiser au duc Alcindor; mais vous savez qu'en fait de baiser avec les folies filles, chacun se pique de générosité et ne veut pas gâter le cadeau qu'on lui fait. Alcindor, qui n'est pas avare (Turn to the preceding page)

* For the very good reason that they are "Esprits de marque" because they are "marked men" who "mark" out their periods. There is no esthetic without them.

Belphégor : Essai sur l'Esthétique de la présente société. Française

par Julien Benda

Avertissement : Nous appelons ici société la « bonne société », c-à-d. cette classe de personnes privilégiées qui vivent dans l'oisiveté & le raffinement, & dont l'une des fonctions est de s'adonner au « ramage littéraire », voire, de nos jours, scienti-philosophique. La sensibilité esthétique de cette classe n'a point fait jusqu'ici l'objet d'une véritable étude. L'histoire littéraire, par cette même conception qui, dans l'histoire politique, ne sait voir que les rois, n'a guère considéré, en ces matières, que les tendances de certains esprits de marque.* Quel beau sujet pour un jeune homme qui y consacrerait sa vie : Histoire de l'Esthétique de la société française ? Nous parlons du mauvais goût de notre société « démocratique ». Nous voulons dire dont les goûts sont devenus ceux du peuple, du moins ceux qu'on attend de lui (indifférence aux valeurs intellectuelles, religion de l'émotion). Nous n'entendons ici ni maudire ni flatter aucun régime politique. Au surplus, nous dirions volontiers avec une femme du 18e siècle : « J'appelle peuple tout ce qui pense bassement & communément : la cour en est remplie » (Mme de Lambert) ** P. 164 "Consider the tastes of our bonnes" et de nos concierges".

I. La présente société française demande aux œuvres d'art qu'elles lui fassent éprouver des émotions & des sensations ; elle entend ne plus connaître par

* Then why not call "notre société" "aristocratique" "si la cour en est remplie"? The use of the aristocratic-begging epithet is clearly snobbish. Besides, the "people" didn't precisely shor

new-fangled things which appeal to the "bonne société". While the "bonne société" is crazy about "le culte de l'indistinct" & symbolism, the "people" stick to good bon sens and have a healthy horror for the unintelligible & supersubtle. The "bonnes" & "Concierges" (the "gouvernantes" Bourget, Claudel, Maurras, Peguy, etc. still to be born?)

elles aucune espèce de plaisir intellectuel. Cette volonté n'est point bonne à ce temps. Dirigée par des femmes & des jeunes gens, la société française a toujours préféré, dans l'art, ce qui faisait battre son cœur ou caressait ses sens à ce qui pouvait toucher son esprit.* Ce qui est propre à ce temps, c'est la conscience qu'on prend de cette volonté, la fierté qu'on en a, les systèmes qu'on en fait.

Selon une école extrêmement populaire de nos jours, l'art consiste en une union mystique avec les essence des choses, par un acte de "sympathie" ou "intuition". Les contemporains de Musset & de Lamartine voulaient assurément de l'emotion dans l'art; mais ils ne l'ont jamais exigée jusqu'à extinction de l'entendement. Il y a là un excès progrès. L'art doit saisir les choses dans leur principe de vie, & doit s'unir à ce principe; il ne doit pas le regarder, le décrire, ce qui implique en rester distinct. Une abolition de distinction entre l'artiste & les choses, d'une dissolution de sa personnalité dans leur âme, une sorte d'une sorte d'envahissement sexuel des choses. L'art doit consister dans un etat affectif affectif pur. Observons bien que ce pur sentiment des choses, exempt de tout travail intellectuel, n'est point, selon nos esthètes, un état nécessaire mais simplement préparatoire; non, il est l'activité

* But cf Brunetière in Revue des Deux Mondes, Nov. 1er, 1886.

* cf Baudelaire: L'Art Romantique, article Gautier. That shows how opposite is the esthetique of Contemporary Symbolism to that of its founder.
** Good!

artistique tout entière (cf Bergson: de la Perception du Changement, p. 7 et suiv.). Mais Lamartine: "Si l'âme suffit pour sentir, elle ne suffit pas pour exprimer".* Mettons cette entêtement qu'ils mettent à appeler art une union athanasique avec l'essence des choses. Pourquoi ce nom impropre? Ce qu'il y a trop tragique dans le cas des barbares modernes c'est qu'ils vivent sous le régime verbal des civilisés.**

L'art doit être une perception immédiate des choses, supprimer tout voile interposé entre le Monde et nous. Sous cet aspect, l'on touche bien cette soif d'outremonde de l'immédiat qui caractérise nos modernes. Comme si la marque principale de la hauteur d'un être dans l'échelle des vivants n'était pas précisément la faculté qu'il a de remplacer la perception directe par l'indirecte!**

L'art doit donner les choses dans leur réalité, non dans les déformations qu'en fait l'intelligence. La haine de l'intelligence, la volonté de confondre l'intelligence avec le raisonnement sec et impuissant.

L'art doit saisir l'objet dans sa particularité, créer une forme pour chaque objet.

L'art doit donner l'objet dans totalité indécomposable. Dans une tragédie d'Eschyle dont il ne nous reste que quelques vers (les Filles du

* true! but the fact is that artists do have a richer synesthesia & a keener sensitivity.
** and can do with less "indirect influence" than, say, scientists.

* cf Faust, "Prolog im Himmel" (noted Boutroux: Études d'histoire de la philosophie allemande, p.160 as an instance of Germanism which he elsewhere in the same book (p.168) characterises as "die Idee des Ganzen".

Soleil), on parle d'embrasser Zens "qui est le Tout et ce qui existe au plus du Tout"*

Proscription de la netteté en art, et Culte de l'indistinct (P.23). De tout temps, les âmes sensibles eurent de l'attrait pour l'imprécis, pour l'imprécis, pour le mal défini. Ce qui est nouveau, c'est qu'on ne veut plus d'autre art. Substitution de la sensation à la perception. Religion de la musique. Musicalisation de tous les arts. L'art "sans forme", "fluide", "libéré des catégories de l'espace", "suggérer au lieu d'exprimer" le respect pour la sensibilité à la musique est chose récente. Sallustе déclarait d'une dame romaine qu'elle chantait "avec plus de goût qu'il ne convient à une honnête femme" (Elegantius quam necesse est probae—Catilina, XXV)** La sensibilité plastique vs la sensibilité musicale** Emotion de sympathie & emotion esthétique (Pp.54 ff) Du Bartas a fait son admirable description du cheval parce qu'il s'occupait chaque matin à se mettre à quatre pattes, à ruer, à gambader, à hennir, à être cheval (Ste-Beuve: Tableau de la poésie française au XVIe siècle, p.100. 語不驚人).

Volonté que l'art peigne l'âme élémentaire, mobilité au lieu d'organi-

* de jeune Nietzsche, lui aussi, identifiait la philosophie et la musique: "Der Philosoph sucht den Gesamtklang der Welt in sich nachtönen zu lassen und ihn aus sich herauszustellen in Begriffen": l'idée, comme l'a dit bien Philipp Mainländer, "der Philosoph ein Musikant in Begriffen" (Die Deutschen Philosophen, Bd.II. p.28)

* This will never do! how, e.g. about Pythagoras who even says that "philosophy is the highest music"? (Phaedo). * Cf William Lewis: Time & the Western Man. It is strange that Peter who

first enunciated the theory of musicalization of all arts showed, according to Symons in Figure of several Centuries, fail to appreciate Verlaine. Verlaine, the real founder of such a cult in French art, seems to have been studiously avoided by Benda in order to

-ation, e.g. la biologie de Bergson vs celle de Spencer*.

Toute l'esthétique moderne est faite pour les femmes: absence d'idées générale religion du concret, etc (Otto Weininger & Peter Hoz)

On s'est mis à vibrer pour le primat de la raison, e.g. Charles Maurras. La raison est devenu un thème lyrique tout comme un autre. On peut fort bien porter la main à la garde de son épée et prendre des attitudes Castillanes en prononçant: "Je suis Classique, moi!" But of Henri Massis's judgment on Benda in Jugements, 1ère série

Le panlyrisme: littérature du spasme. Volonté que la Critique, l'histoire, la science, la philosophie soient émouvantes. Considérer les œuvres par rapport à la personne de leurs auteurs, jamais en elles-mêmes. pp. 138–139 Sur Ste-Beuve (cité par T. S. Eliot: Sacred Wood)

une espèces d'actions verbales (Sur la philosophie de Nietzsche, Sorel etc) p. 151

II. Cette frénésie, à quoi tient-elle? La présence des Juifs. 2 sortes de Juifs: les Juifs sérieux et Moralistes et les Juifs avides de sensation les Hébreux et les Carthaginois, Jahveh et Belphégor, Spinoza et Bergson. (De Gobineau + Weininger Des Considérés Jews feminine)

Les femmes au XVIIe siècle avaient le respect de la forme d'âme masculine) s'évaluaient dans la mesure où elles y tendaient, tandis que celles d'aujourd'hui ont décrété le mépris pour la (say the whole blame on Bergsonism. German Romantics like Wackenroder in Phantasien über die Kunst & Novalis (Friedmann: Werke, I, XIV). *Not Benda, Spencer plus "mobile" true

* But if there were such a thing as the "feminine soul" (that sounds Wilmägerisch) it would remain true to its definition. Why then, this change from the 19th century féminine âme to the Contemporary one? Paralysism therefore, cannot be the effect of this feminine reign in society, but the cause of the force of such a société

structure mentale de l'homme. Les premières exaltaient leur sexe parce qu'il est, disaient-elles, tout autant que l'autre, capable de raison, les secondes l'exaltent parce qu'il en indemne, parce qu'il est "toute passion, tout instinct, toute intuition".*

Je ne comprends pas la distinction que ~~Péguy~~ fait Péguy entre la raison raide et la raison souple! La raison selon moi, est souple ou elle n'est point; ce que Péguy appelle raison raide je l'appellerais scolarité*. La souplesse que goûtent nos Contemporains est un goût de pure sensation.

Salutary attacks on the abuse of Bergsonism. Too much arguing by Categories, like Jewry & feminine soul. Neither refutation of the Bergsonian esthetique, nor criticism of the works of art produced on the principles of such an esthetique, but simply exposition and condemnation like Babbitt. with the secret that one is always tempted to ask: "Why not?" For the rest, see Marginalia.

For the 2 kinds of "reason", see W. G. de Burgh: ~~A Philosophy of Religion~~ Towards a Religious ~~in the Making~~ Philosophy. - Hegel's antithesis of dialectic vs. raisonnement

* Similar method to Bergson's. "giving a dog a bad name" etc. Bergson extracts all that is good in reason & calls it intuition; Bends all that is bad & calls it "~~social~~ soc

* the unintentional insolence of the tone! as if Wilde were a parlour-maid or a cook.

Oscar Wilde & Myself, by Lord Alfred Douglas.

Always I have had to fight the cunningly contrived innuendo which, while it could not be nailed to the counter & rebutted in the Courts of Law, nevertheless did its deadly work & threw its bitter odium over my name & fame. I remember Mr Hebert Warren on account of his black beard & his very obsequious treatment of myself. When I first became an intimate friend of Wilde my mother who had an instinctive dislike of Wilde, asked Mr Warren if he considered Wilde was the sort of man who would be a good friend to me. The president, in reply, sent her a long letter in which he gave Wilde a very high character!*

I was careless & desultory in the widest sense of the terms; so careless & desultory that, with a view to saving time & trouble in my intercourse with the authorities, I had a form printed as follows: "Lord Alfred Bruce Douglas presents his compliments to [Prof. Smith]. & regrets that he will be unable to [show up an essay on the Evolution of the Mal Bête] in consequence of [Not having passed one]".

The revelation of this perfidy & vileness which came to me when, about a year ago [1913], I first got knowledge of the existence of the unpublished portion of De Profundis, the shock of horror, indignation & disgust which the reading of that abominable document produced in my mind, & the ever-recurring

* also pointed out in a review in the Punch quoted in Stuart Mason: Art & Morality.

Reflection that during the last few years of his life & after his release from prison, when he was professing the greatest friendship & affection for me & living on my bounty, he was all the while the secret author of a foul & lying attack on me & my family which he had arranged to make public after my death, combine to make the task of reconstructing a semblance of my old feeling for him almost a hopeless one.

He was very fond of likening himself to the Roman Emperors. If anybody had asked him to sit for a bust of Nero, he would have considered that person most discerning. He took great care of his complexion, & I never knew a man who brushed his hair more frequently in the day than he did. He had a defect which was the sorrow of his life [black front teeth].

The male society made him either very stiff or very limp.

"To reveal art & conceal the artist is art's aim" is a very cheap variant of the Horatian tag Ars est celare artem*. He was also plagued with the Irishman's propensity to muddle his "shall's" & "will's".

I have never in my life laid any great stress upon the advantages of truth. (P.68)

Though a mild Liberal by profession, Wilde was always a rebel in his heart. "Down with everything that's up & up with everything that's down".

The up-keep of his house in Tite Street must have run him into at least

* This, however, will not do. See Autobiography wherein Lord Alfred Douglas admitted being Wilde's Minion.
o It was Ransome's bk. on Wilde which revealed to Lord Douglas the real facts about the ms. De Profundis.

a thousand a year. On several occasions I borrowed money from money-lenders at his suggestion & instigation, & he invariably helped himself liberally. So far as my money was concerned, we had a common purse. I always regarded him as a man who, although he might have 5 parts of money, was without proper income & resources.

Our constant appearances together at public places set the gossips wagging their tongues. I knew he was no saint, even as men of the world go; but I always considered him a man of decent life. He prosecuted my father because he had something inside him that then I knew nothing about — namely a to wit — a guilty conscience.*

The truth was that Wilde, having once decided to take proceedings against my father, made up his mind that, if they failed, I was to be responsible for everything. I do not think it is an exaggeration to say that from the day of Oscar Wilde's sentence in 1895 down to the Ransome trial in 1913, not a single week had passed over my head without my being threatened and blackmailed by the crawling vermin of London & Paris. Wilde's friends could not brook that I should be so constantly together. In point of fact, it was simply to shake him off. I remember that when we took a hotel in Algiers, I went out to make a purchase without mentioning to Wilde that I was going

Wrote in, Writs out

On my return, half an hour later, I was met in the hall by a scared-looking concierge, who said: "Monsieur, you are back! Votre papa has been demanding to know where you were, with great noise, for the last hour!" Wilde happened to be descending the staircase at this precise moment & overheard what the man had said. The expression "votre papa" simply drove him to fury. He was always vain of his "youthful appearance".

The kind & gentle souls who imagined that Lady Alfred Douglas would be pleased to hear "something dreadful" about her husband on an anonymous postcard are still with us, & crop up from time to time as the spirit moves them.

"The fact of a man being a poisoner is nothing against his prose." But the point is that, though the fact of a man being a poisoner is nothing against his prose, it is equally nothing for it.

Surely if any man has had cause for tears & bitter regrets, I have had cause. All my life, from 20 years of age up, has been overshadowed & filled with scandal & grief thru my association with this man. For example, there is nothing to prevent me from writing a long letter, say, to Mr Justice Astbury (the judge who granted Mr Ross the interim injunction restraining me from quoting for refutation passages from the unpublished

dérober. Il y a dans les phrases des mots dominateurs, qui aident puissamment à la compréhension. Les détails sont aperçus dans les ensembles, mais les ensembles se construisent sur les détails. p. 225: Il est juste de ne distinguer, avec Vendryes, que deux "parties du discours" le nom et le verbe. L'interjection n'est qu'un élément affectif du langage. Les prépositions et les conjonctions peuvent être remplacées par des

De Profundis. I can, if I please, accuse him of every crime, & impute to him every kind of baseness. All I have to do is to hand this letter to a friend & give him instructions that after my death it is to be placed in the British Museum & kept there till such time as the friend may think fitting to bring it out & publish it.

Apparently the facts are all true. Lord Douglas is certainly more sinned against than sinning. But in this book, he commits the sin — that of lying by suppressio veri — by concealing his real relations with Wilde, a fault — that of taste by his persistent grand dudism & pride of position, a mistake — that of combining exposé of facts with Platonic criticism which defeats its own end by denying the devil his due & ruining down every fact that Wilde has written, a fault par — that of posing as a Moral man & condemning Wilde as "shameful" & his works as "poisonous" & "vicious".

procédés morphologiques, e.g. la flexion casuelle, dans d'autres langues. Les articles et les pronoms ne sont que des outils grammaticaux (je lis = lego). L'adjectif peut être réduit au substantif. p. 226: Ce qui revient à dire en somme que le langage exprime la substance, l'action et la relation. En revanche, le nom et le verbe sont irréductibles l'un à l'autre. p. 227: Le verbe n'exprime pas toujours l'action: "Cela ne compte pas", "l'appartement comprend 4 pièces". L'action peut être exprimée par le nom: "à 5 heures, départ du courrier." p. 228: 2 types de phrases: la parataxe, simple juxtaposition de phrases coördonnées (et, et puis) ou opposées (mais, cependant) et l'hypotaxe, subordination de phrases d'abord indépendantes. p. 234: Il y a plusieurs expressions possibles d'une même catégorie logique: "le palais royal" et "le palais du roi"; "après son départ" et "après qu'il fut parti". p. 237:

Le luxe ne signifie point toujours toujours qu'on a le nécessaire. p.241: On a eu longtemps à la correspondance étroite de la grammaire et de la logique, e.g. Duns Scot, Occam. Sanchez (Minerva) et Scaliger, (De causis latinae linguae) ont transmis cette methode à Port-Royal.

In the Key of Blue & other Essays, by J. A. Symonds.

In the Key of Blue: The nomenclature of colour in literature has always puzzled me. It is easy to talk of green, blue, yellow, red. But when we seek to distinguish the tints of these hues, & to accentuate the special timbre of each, we are practically left to suggestions founded upon metaphor & analogy. We select some object in nature — a gem, a flower, an aspect of the sky or sea — which possesses the particular quality we wish to indicate. We talk of grass-green, apple-green, olive-green, emerald-green &c &c; of sapphire, forget-me-not, turquoise, gentian, ultra-marine, sky-blue; of topaz, gold, orange, citron; of rose & cherry, ruby & almandine, blood & flame. Or else we use the names of substances from which the pigments are compounded; as yellow-ochre, burnt-sienna, Cadmium, lamp-black, Vermilion, &c &c. What the writer wants would be a variety of broad terms to express the species (tints) of each genus (hue). In such terms some of the colours are richer than others. Green is the poorest of all, while red stands at the head of the list.

An artist in language must feel the mockery of word-painting, though he is often seduced to attempt effects which can only be adequately rendered by the palette. Nevertheless, verbal description has by its very vagueness a

P.242: Mais cette grammaire générale sera très vite. P.270: Le français par exemple est une langue flexionnelle, parce qu'il dit: "il veut, nous voulons";

*Cf. Gustave Cohen: Ronsard, p. 123
une langue agglutinante, puisqu'il dit: "finir-ai, finir-ais" exprimant la catégorie grammaticale par des éléments liés au mot; une langue isolante, puisqu'il dit: "Pierre bat Paul", exprimant les catégories grammaticales par l'ordre des mots (Meillet: "La valeur des classifications de langues"). Jespersen fait remarquer que la classification du chinois comme langue isolante n'est peut-être que le résultat de son système [p. 271]:

power of suggestion which the more direct art of the painter often misses.

The Dantesque & Platonic ideals of love: Are we to accept as truths of history the facts related by Boccaccio — namely, that Dante's father took him at the age of 9 to a May-day feast in the house of Folco Portinari, & that he beheld Beatrice, the daughter of his host, for the first time? Are we to accept the incidents of the Vita Nuova literally? How are we to explain the fact, that a love, so immaterial, so visionary, begotten in the tender days of childhood, & fed with aliment so unsubstantial, exercised this enduring influence over a man of Dante's stamp — severe, precise, logical, & austerely loyal to truth as he conceived it? Was Beatrice a woman or an allegory?

The other poets of this period, Cino, Guido Guinicelli, Guido Cavalcanti, afterwards Petrarch, approached love from the same points of view — of mysticism, allegory, metaphysical interpretation — each, according to his character & temperament, blending the memory of the woman who had stirred passion in his soul with those aspiring thoughts & exalted emotions which were then considered to be the natural offspring of respectful love, until the woman disappeared in an incense-cloud of adoration, vanished in a labyrinth of rhetorical abstractions. This is a difficult attitude of mind

d'écriture; si le chinois était écrit alphabétiquement, peut-être constaterait-on d'affixes et d'agglutination.

p.286: Du cri, l'enfant va vers le langage par 3 voies: le babillage, emission phonétique spontanée, sur laquelle viendront se découper les sons du langage; l'imitation, qui

for us modern Man, with our positive Conceptions to assimulate.

Platonic love, in the true sense of that phrase, was the affection of a man for a man; & it grew out of antecedent customs which had obtained from very distant times in Hellas. Homer excludes this emotion from his picture of the society in the heroic age. The tale of Patroclus & Achilles in the *Iliad* does not suggest the interpretation put on it by later generations; & the legend of Ganymede is related without a hint of personal desire. But Aeschylus & Sophocles both wrote tragedies (the *Myrmidons* & the *Lovers of Achilles*) which brought the Greek love upon the Attic Stage. [Passages on the Greek love among the Dorians].

Aristophanes, *The Clouds*, 1360 ff. Strepsiades: "I know your lisping ways.... If you cried βρῦ, I guessed your wants & gave you drink; if you said μαμμᾶ, I fetched you bread with fond discernment; & you gave handsomely when I began to fart."

Greek love was in its origin & essence Masculine, Military, Chivalrous. Very close to the chivalry of Hellas lurked a formidable social evil, just as adultery was intertwined with the chivalry of mediaeval Europe. Adultery was not occasionally, but so to speak continually, mixed up with the feudal love de fin' amour. In like manner, another immorality was continually mixed up with Greek love. In those states especially, like Athens, where the love in question had not been moralised by prescribed laws, it tended to degenerate. And it was just here, at Athens, that it received the metaphysical idealisation which instructs us in comparing it to the Italian form of

importe en lui les sons phonèmes nécessaires; la compréhension des situations, qui lui permet de donner aux mots perçus la valeur des signes. Meringer a observé chez ses enfants

qui n'entendent que de l'allemand, une variété de phonèmes que cette langue ne possède pas. Jespersen fait observer que l'enfant, dans son babil, émet des sons (k, g, h, r) qui sont inconnus à la langue qu'il pratiquera. p.288: L'extrême plasticité de ce babillage est nécessaire pour expliquer que l'enfant, à cette âge, puisse assimiler

Mediaeval Chivalry. Socrates, says Maximus Tyrius, pitying the state young men, & wishing to raise their affections from the mire into which they were declining, opened a way for the salvation of their souls, when the way love they then abused. [analysis of Phaedrus & Symposium]. There is a deeply rooted Mysticism in the Socratic doctrine of Eros. And it must be borne in mind that the love of women is rigidly & expressly excluded from the scheme.

Chivalry must not be confounded with the feudalism out of which it emerged. We find the ground material of the chivalrous virtues in the Teutonic character. As described by Tacitus, the German Races were distinguished among other things for chastity & a reverence for women amounting to idolatry. Chivalry, however, scarcely have assumed the form it did in the 12th Century but for the slowly defining influences of Christianity. In the epics of the Nibelung Cycle, & in the Song of Roland, there are but faint traces of its subtler spirit. But in Morte d'Arthur. With the worship of the Maiden Mother of Christ, Woman had been exalted to the throne of heaven. The names of God & of his lady were united on the lips of a true Knight; for the motto of chivalry in its best period was "Dieu & ma Dame!" "A Knight may never be a Prowes" Says Sir Tristram, "but

n'importe quel langage. P. 321: Les mots de l'enfant ne sont ni des substantifs, ni des verbes. Sa phrase ne se laisse pas décrire grammaticalement. Comme le dit

Fort bien Cassirer, c'est point Formlosigkeit, c'est Wenden zur Form. Pidgin English, le Style petit nègre.

if he be a lover". This language precisely corresponds with the language of the Greeks regarding that other love of theirs.

Chivalrous love was wholly extra-nuptial & anti-matrimonial. The lady whom the knight served & adored could never be his wife. The feudal Courts of Love in fact proclaimed that "between a married persons, Love cannot exert his powers". Not only does this fact at once & forever set an end to those foolish questions why Dante did not marry Beatrice; it also constitutes one of the strongest points of similarity between the chivalrous love of the ancient Greeks & that of the mediaeval races. Plato, in the Symposium, asserts that the exalted love on which he is discoursing has nothing whatever to do with the "vulgar & trivial" way of matrimony. Chivalrous love, under both its forms, did not exclude marriage, except between the lovers themselves. It was, in each case, an exhilarating passion which removed the lover to a higher region. Both loves were originally martial. Both were inseparable from social evils of the gravest kind. Just as Plato & Socrates had given a philosophical application to what was originally a Dorian & soldierly passion, so the Florentine dottori (as Dante calles the poets of his school) reformed & recast the tradition of the love they

*i.e. 杜慎卿 vs 賈寶玉.

*"It makes a man to be something: it does not teach him to create anything. It has no power to stand in the place of nature, or to endow a human being with new faculties." had received from militant subconscious predecessors.

The Platonist would have despised the Petrarchist as a vulgar woman-lover. The Petrarchist would have loathed the Platonist as a moral pariah.*

Culture: The Wilde sneered at me for travelling round Europe with a portmanteau full of culture on my back*.

Owen Meredith: "Genius does what it must, but talent does what it can". And men of culture have been mostly talents.

The lyrism of the English romantic drama: Faustus: "Sweet Helen, make me immortal with a kiss."

Heywood: A Woman Killed with Kindness: Frankford: "O God! O God! that it were possible / To undo things done; to call back yesterday!" of Richard II Act iii, sc. ii.

Elizabethan Song-Books: The large majority is anonymous, or in the more delicate language of the old Greeks, as "Masterless", ἀδέσποτα.

The "Descriptions of Places" are all sensitive, elaborate, even poetic.

The article on La Bête Humaine regards Zola as "an idealist to the purest water" (311). What he says of the Style of Beaumont & Fletcher: "it diffuses where it should condense, approaches the object from outside by description instead of penetrating to its core" (219); "they

Expand a paragraph because they have not force, concision, mental alertness enough to say there say in a sentence" (222), true of his own

Le Mot Juste, by G. G. Anderson.

Preface: There is in Anglo-saxon English a poetic vagueness & subtlety that is lacking in French. Some English words have little more than symbols, often difficult to turn into French, which requires more concreteness & expression, as in to take it out of him", lui faire payer cela. The loss of flexion has developed in English the power to express meaning by stress & intonation, which can only be done in French syntactical construction. And the difference is further accentuated by the fact that classical taste, under the aegis of the French Academy, is still a compelling influence in French literature, while English writers may indulge in license unfettered by anything except the rather indefinite canons of public taste. It is true that English is at present suffering severely from Cockney speech & Cockney journalese (Cuist to speak of the American talkies or the vagaries of the B.B.C.), of which London is the center. An English poet said some 30 years ago that "the Cockney in speaking with as little effort as possible had reduced speech as near as may be to a stream of uniform vowels bespattered with slurred consonants". This slovenly

Speech is having its counterpart in the slovenly writing of the Cockney press & in the endless stream of 4th-rate fiction that issues like sewage from a London main.

Owing to their conciseness (if not preciseness), some English adjectives & other words can only be expressed in French by some approximate phrase. The English word "spoiled" has 2 French equivalents, gâté & abîmé. A lady will say mon chapeau est abîmé if caused by rain or an accident but will use gâté if her milliner has made some inartistic alteration. She will say le gigot est gâté if it has become putrid, but abîmé if referring to bad cooking.

A: In English the indefinite article may indicate a species for which French employs the definite article: A fool is known by his folly = A l'oeuvre on connaît l'ouvrier.

Abusive: fort en gueule.

Accuser: son âge.

Aventure: elle cherche aventure = She is looking for a love-affair.

Affaires: Faire des affaires d'or = Do a roaring trade; avoir affaire du médecin = To have need of.

Agitator = Fauteur des troubles.

enlèvement à domicile.

Ange : faiseuse d'ange = procures of abortion
Approach : Je m'abouchai avec lui = a straightforward interview ; Je le tâtai = I sounded him.
Argue = Ceci atteste la stupidité.
Arrivist = Climber, careerist.
At least = au moins ; at least (at any late) = du moins.
Autre = You French = Vous autres français ; We women = Nous autres femmes.
By : French by blood as well as by birth = français de sang et de naissance.
Chandelle : Tenir la chandelle = aid & abet a love affair
Caper : Shirk it
Capon : sneak, tell tale.
Catalogue : Un époux du grand catalogue = one of the many cuckolds
Change : Rendre le change = tit for tat. Ring the changes on = broder des variations sur.
Cheese = hats the cheese = voilà du chic :
Chic : avoir le chic de faire qqch. = have the knack of a thing
dédommager qqch'un de quelquechose.
Corde = parler de corde dans la maison d'un pendu = to awaken unhappy memories.

avec George Arlin comme vedette.

Corps
Diable = il a le diable au corps = there's no holding him in.
Correct : se reprendre (when making a blunder in speech).
délicatesse : être en délicatesse avec qqn = to be offended
Déparailler = to break, spoil a set ; Déparer : to take one from a pair
Décharger = se décharger sur qqn d'une affaire = to put the business on s.o. else's shoulder.
Divorcer = elle a divorcé d'avec son époux
Drug in the market : un rossignol qui ne se vend pas.
Échelonner des paiements = by instalments.
Enter it to me : mettez cela à mon compte.
Faire des frais pour qqn : to try to be agreeable to somebone. déjeuner
Fail : Les voitures ont fait défaut (ran short), la prudence lui fit
faveur – billet de faveur (free ticket).
Se faire une fête de qqc. = to anticipate pleasure from.
get = faire in get shaved = se faire raser
Exemplaire en hommage = Presentation copy
inject = se gagner
Lancer une besogne : set someone up in business.
Se faire lapider : have everyone against oneself.

Manquer à son rendez-vous.
Faire bonne (froide) mine à

nie: un canard (in a newspaper). Encore du thé: plus de thé
lionise: mettre en vedette. À qui de droit.
live by one's wits: vivre d'expédients.
Ne pas y entendre malice: mean no harm by it.
Il ne paie pas de mine: he is not prepossessing.
Je le lui ferai payer: il me paiera ça.
Laisser qqch. en plan: unfinished.
Commencer le roman par la fin: marry before love-making.
Se recommander à la bonté de qqn: implore kindness.
une valeur de tout repos = gilt-edged security.
retirer = draw money.
La sauce vaut mieux que le poisson: the accessory is better than the principal.
Second (natural or order of merit, reference to premier), Deuxième (purely numerical, reference to troisième), often both used: Chapitre e.g. second or deuxième.
Tombeau des secrets = discreet person.
Il dit tope à tout: accepts everything without demur.
Il vous touche de près (closely related), ne vous touche de rien

she must be borne with a "suffered gladly."

Tout en train = in the best of spirits.

Emboucher la trompette: adopt the heroic style.

Essays in Little, by Andrew Lang

One lifetime is not long enough wherein to tire of Dumas
or with the new love before being completely off with the old.

"I might at least have asked him to dinner," Scott was heard murmuring
when some insufferable bore at last left Abbotsford.

Being at be: the happy warrior in life

Some people may not look over a fence; Mr Stevenson, if
he liked might steal a horse.

It was thus that Ascham & Rabelais began by jumping into Greek &
splashing about till they learned to swim.

Hesiod: "Potter hates potter, & poet hates poet".

Mr B. in Pamela calls tears "pearly fugitives".

They learned lessons of cruelty by suffering it.

Latitudes, by Edwin Muir

For this task of illumination, the works of a writer are all that is required; anything outside them, indeed, is irrelevant; for criticism is concerned with the mind & not with the man. To the critic the names of Mr Shaw & Mr Conrad should call up not the image of two men with different beards, but two differentiated minds. The signal fault of Ste-Beuve's method is that in presenting the man himself along with his work, the work was made to appear less important than the man. Literature thus appeared, even in literary criticism, in a secondary rôle.

The affirmation of suffering in Contemporary literature. Suffering is affirmed without a simultaneous affirmation of personality.

Not explore the unconscious, but descend into it; Mr Lawrence fire without light.

Psychoanalysts strive to attain health by becoming more sick, by exhausting all possibilities of sickness, until there is not but health left.

But how marvellously asceticism has deepened the soul!

There is NOTHING which betrays mediocrity more clearly than an abuse of the sense of humor, the elevation of it into a criterion. One should have a second sense of humor to apply to one's sense of humor.

Sometimes perfectly commonplace people are made interesting by having a

repression; it adds Mystery where everything before was all too simple.
Writers who stimulate are of 3 classes. Of the lowest are those who give a paradoxical turn to a platitude (Wilde, Chesterton): these are valuable, for they make the platitude live. The second class contains those writers who say more than they know they are saying (Blake, Nietzsche), they invite us to complete what they have imperfectly said. Finally, those are those who say only a fraction of what is in their minds (Heraclitus to Pascal); they give us the starting point of a whole philosophy & leave us to create it for ourselves.
There is a Mystery of stupidity as well as a Mystery of genius. The philosopher is an enigma to the average man, but not a greater one than the average man is to the philosopher.

Quintilian: Lib VIII. caput II. "Je trouve dans Tite Live qu'un maître de son temps recommandait à ses élèves de jeter de l'obscurité sur tout ce qu'ils disaient, les encourageant par le mot grec σκότιζον, Obscuricikez. De là cet éloge vraiment magnifique [egregia laudatio]: "A merveille! je n'y ai rien compris moi-même" (Tanto melior: ne ego quidem intellexi.)

Sense & Sensibility, by Jane Austen

Emma: "Mrs Goddard was the mistress of a school where young ladies for enormous pay might be screwed out of health & into vanity." She never resented interruptions (like George Sand, cf. E. & J. Goncourt's: Journal 30, mars, 1862.)

the heroine of the sweet dog type.

"The advantages of natural folly in a beautiful girl, have been already set forth by the capital pen of a sister author, & to her treatment of the subject I will only add, in justice to men, that though, to the large & more trifling part of the sex, simplicity in females is a great enhancement of their personal charms, there is a portion of them too reasonable & too well-informed themselves, to desire any more in a woman than ignorance."

that sanguine expectation of happiness which is happiness itself

the kind of approbation which Elinor described as existing in him for the drawings of other people, was very far from that rapturous delight which, in her opinion, could alone be called taste (cf. Wyndham Lewis: "dionysiac spectator")

Marianne

You must be satisfied with such admiration as I can honestly give. So there I have the whip hand of you.

Lucy Steele: "Oh! dear! one never thinks of married men's being

Beaux—they have something else to do."
He had just compunction enough for having done nothing for his sister himself to be exceedingly anxious that everybody else should do a great deal.

Great Writers of America, by W. P. Trent & John Erskine.
Charles Brockden Brown gave the American landscape & the American Indian their 1st foothold in imaginative lit. A pioneer in the study of psychological terror, breaking ground equally for Poe & for Hawthorne.
a few shreds & patches of lingering pride.
An uncritically patriotic generation which insisted on converting an outrageously large number of geese into swans.
A life like Poe's easily attracts to itself mystical & damaging accretions; we make our approach to his writings through the prejudicing vestibule of his personal reputation.

Robert Browning, by Ed. Dowden.
rallies to his flag loyally & to bring a sense of triumph out of apparent failure.
asking "the clues" just one line" to relieve her fears.
"Ought one to admire one's friend's poetry?" was a difficult question casuistry which Jowett at one time proposed (re Browning)

"Flower that's full-blown lenefits the butterfly, not flower that's faded."
shows Dowden's English at its worst + deserves even more than ~~*~~ Life of Shelley Arnold's sneers.

Essays, by George Brimley
The Angel in the House: With a very few exceptions, the poets expend their raptures upon the period of courtship rather than of marriage, upon the pursuit rather than the attainment, as if a woman were like a fox, precious only for the excitement of the chase, worthless when won. Or if they venture at all beyond the wedding-day, it is too often to treat marriage — according to that terrible nun of Sophie Arnauld — as the sacrament of adultery. Dante, e.g. unfortunately had a wife & children at home all the time he was taking that mystic journey under the protection of the donna beata e bella; & Petrarch's Laura, par excellence, the type of a poet's mistress, was another man's wife. It is a remarkable fact, that wedded love has been almost uniformly rejected as offering no available material for high poetry except in its corruption, as a theme for tragedy; while, on the other hand, satirical & comic writers have exhausted ridicule in depicting the mean miseries of people who are ill-matched in marriage.

The 1st & one most obvious temptation to limit the poetical representation of love to the period before marriage lies in the fact this period seems spontaneously to supply that beginning, middle & end which narrative or dramatic poems are truly enough supposed to require.

Imaginary Conversations, by Walter Savage Landor

"I loved to alter little, but correct much".

"God sometimes sends a famine, sometimes a hero, for the chastisement of mankind".

"The best sight is not that which sees best in the twilight."

on death: "What if it makes our enemies cease to hate us, What if it makes our friends love us more".

"Thought is never thrown away: Wherever it falls, or runs, or rests, it fertilizes".

Aesop: "It is better to repose in the earth betimes than to sit up late & better, than to cling pertinaciously to what we feel crumble under us, & to protract an inevitable fall. We may enjoy the present while we are insensible & intimately co decay: but the present, like a note in music, is nothing but as it appertains to what

The Philosophers argue more than they meditate.

is past or what is to come. There are no fields of amaranth on this side of the grave: there are no voices, O Rhodope! that are not soon mute, however tuneful: there is no name, with whatever emphasis of passionate love repeated, of which the echo is not faint at last".

Phocion: "Great men lose somewhat of their greatness by being near us; ordinary men gain much. As we are drawn nigh to lofty buildings, those at a distance beyond them sink below: but we may stand so high or so elevated as to take in only a small part of the Whole."

Epicurus: "The scent of them is so delicate that it requires a sigh to inhale it." "No friendship is so cordial or so delicious as that of girl for girl; no hatred so intense or so implacable as that of woman for woman". "Even bad women are blamed unjustly when they are blamed much".

Mahomet: "God made the rose out of what was left of woman at the creation. The great difference is, we feel the rose's thorns when we gather it; & the other's when we have had it some time".

"The first quarrels of any seriousness are with native countries, as

the 1st screams & struggles of infants, the 1st tearing of robes & sobs of anger, are against their mothers."
Wallace: Few have a right to punish, all to pardon.
Anne: The withered leaf catches the sun sometimes, little as it can profit by it.
Bacon: We are all weak & vulnerable soldiers: Common men in the higher parts; heroes, as was feigned of Achilles, in the lower.

Miscellaneous Essays by Lord Macaulay

18th Century Writers used flattery, 19th now use bullying. Doing his very best too to look like a man of genius & sensibility, though with less success than his strenuous exertions deserve. His readers must take such grammar as they can get, & be thankful. May such ill got gains ever prosper!
Shakespeare: "Every true man's apparel fits your thief."
True Jedwood justice was dealt out to him. 1st came the execution then the investigation, & last of all, or rather not all, the accusation.
One of the old philosophers, Lord Bacon tells us, used to say

that life & death were just the same to him. "Why then," said an objector, "do you not kill yourself?" The philosopher answered, "Because it is just the same." (Thales in Diogenes Laertius)
Juliet: "upon their brows shame was ashamed to sit."
If the tree which Socrates planted & Plato watered is to be judged of by its flowers & leaves, it is the noblest of trees. But if we take the homely test of Bacon, if we judge of the tree by its fruits, our opinion of it may perhaps be less favorable (Yehuda Halevi: "Greek philosophy does not bear fruit, but only blossoms" (Abraham Wolfson: Spinoza cited).
The true philosophical temperament may be described in 4 words, much hope, little faith.
Bacon had a wonderful talent for packing thought close & rendering it portable. Indeed, he possessed this faculty, or rather this faculty possessed him, to a morbid degree.
illustrated with notes by reverend, very reverend, & right reverend Commentators. His memory played him pranks
"Gemeingeist unter Freien Geistern."

Religio Poetæ, &c. by Coventry Patmore

For effective teaching there must be the dise of really apprehended dogma [as in Dante]; rays diversely reflected & refracted from clouded souls [of fire-mist] will not do.

"Phonetic imagery", i.e. sounds having a subtle correspondence to things (P. 240) (cf. Pope: An Essay on Criticism: "The sound must seem an echo to the sense"; Johnson: Rambler, No. 92 on "representative versification"; Byron: Beppo, XLIV.)

Despotism is but anarchy speaking with hope voice.

The delicate indecency of modern dress.

Peace in life & Art: The tranquil sphere of all the greatest & great art is scarcely troubled by a tear or a smile. It is the peace of which St Thomas says "perfect joy & peace are identical", & is the atmosphere of a region in which smiles & tears are alike impertinences.

The niceness of nasty thinkers.

Of all kind of Corruption, says St. Francis of Sales, the most melodorous is rotten lilies.

The savage to whom the missionary sought in vain to convey any idea of heaven until he compared it with a perpetual feast of buffalo-beef well masticated by a squaw.

E. F. Benson on the amazing wealthy Queen Victoria: "I suppose she can have tinned meat every day!" As we were)
In America, as a clever American lady assured me, popularity lasts a year, & fame ten.
A woman without the vanity which delights in her power of attracted would be by that very fact without power to attract. &
She knows her place, but does not know how to keep it unless he knows it also; so many an otherwise amiable woman grows restless & irritable under the insupportable doubt whether she has got her master.
"Action is transitory — a step, a blow. —
Suffering is permanent, obscure & dark, and has the nature of infinity."
The last touch which is that which polishes the mirror.
In Defence of Women, by H. L. Mencken
enshrouded in a purple mayer romance.
They are simply women who have done their utmost to snare men, & failed
"I wooed & won her," says Sganarelle of his wife. "I made him run," says the hare of the hound.

from Wordsworth's taylor. of Hazlitt's misquotation in... the Spirit of the Age

The average bachelor is a man who has been tortured by many women, & is the last first choice of at least some of them. He represents the unattainable, & hence the admirable; the husband is the attained & disdained.

The fascination of What is strange, héliogabalesque.

The dull place of a hog in a comfortable sty

[illegible]

a life of gaudy lubricity, rolls magnificently from one liaison to another, & with an almost endless queue of ruined milliners, dancers, chorus women, parlourmaids & waitresses behind him, all dying of poison & despair.

Often his vanity leads him to admit by winks & blushes that he is a bad one. But at the bottom of all that tawdry pretence there is usually nothing more material than an oafish smirk or some disgusted shop-girl or a scraping of shins under the table. A vice crusader

* Ἔρᾶν ἀδυνάτων νόσος τῆς ψυχῆς.

The Greek Poets, by J. A. Symonds.

According to the Greek proverb, to desire impossibilities is a sickness of the soul.*

Empedocles already laudator temporis acti (P.5-1)

"Nor hideous is old age than death. It reduces the handsome & the plain man to one level". The Greek sentiment of hatred for old age is well expressed in one epithet which Mimnermus employs ἄμορφον formless.

prop. for subjects of his wrath & bitterness & scorn, a mixture of gall, wormwood, vinegar, verjuice, vitriol & nitric acid. To quote the words of Brown. Archilochus had the art of writing verse that "bit into the like man's flesh like parchment"

Simonides of Amorgos on women: a hog, a fox, a dog, mud seaweed, an ass, a weasel, a mare, an ape, a bee

Greek lit was oppressed with its own wealth; in the words of Livy, magnitudine laboravit suâ.

instrumenta libidinis.

Corinna advised Pindar that one ought to sow with the hand & not with the whole sack.

Blazing with the concentrated radiance of the setting sun

retributive justice.

Not Fate, but Nemesis, was the ruling notion in Greek tragedy.

To gild the refined gold, to paint the lily

Plotinus exclaimed that he blushed because he had a body indecent immundo.

Modern tragedians do not undertake, like the Greek ones, to apply the solution as well as the problem.

Milton's description of the poet's function in the Reason of Church Government urged against Prelacy contains a fine expansion the Aristotelian doctrine of κάθαρσις in these words: "To allay the perturbations of the mind, & set the affections in right tune." Milton in his own Samson Agonistes followed the Greek usage closely & concluded the whole drama with the following words:

"With peace & consolation hath dismissed,
And calm of mind, all passion spent".

Hegel in his doctrine of the Versöhnung (cf. Patmore: Peace in Art).

No single character in Aeschylus or in Sophocles so worthy of minute investigation as that of Hamlet or of Faust.

Palladas: This wretched life of ours is fortune's ball;

Text wealth and the vanities all:
these, cast to earth, up to the skies rebound;
these, tossed to heaven, come tumbling to the ground

Anthology
ii, 266

Gold is smoke

Elle est sermonneuse un génie en herbe
cuirassé d'erudition

The Greeks had no Past: "Ye hungry generations tread them down." "O Solon, Solon," said the priest of Egypt, "you Greeks are always children."

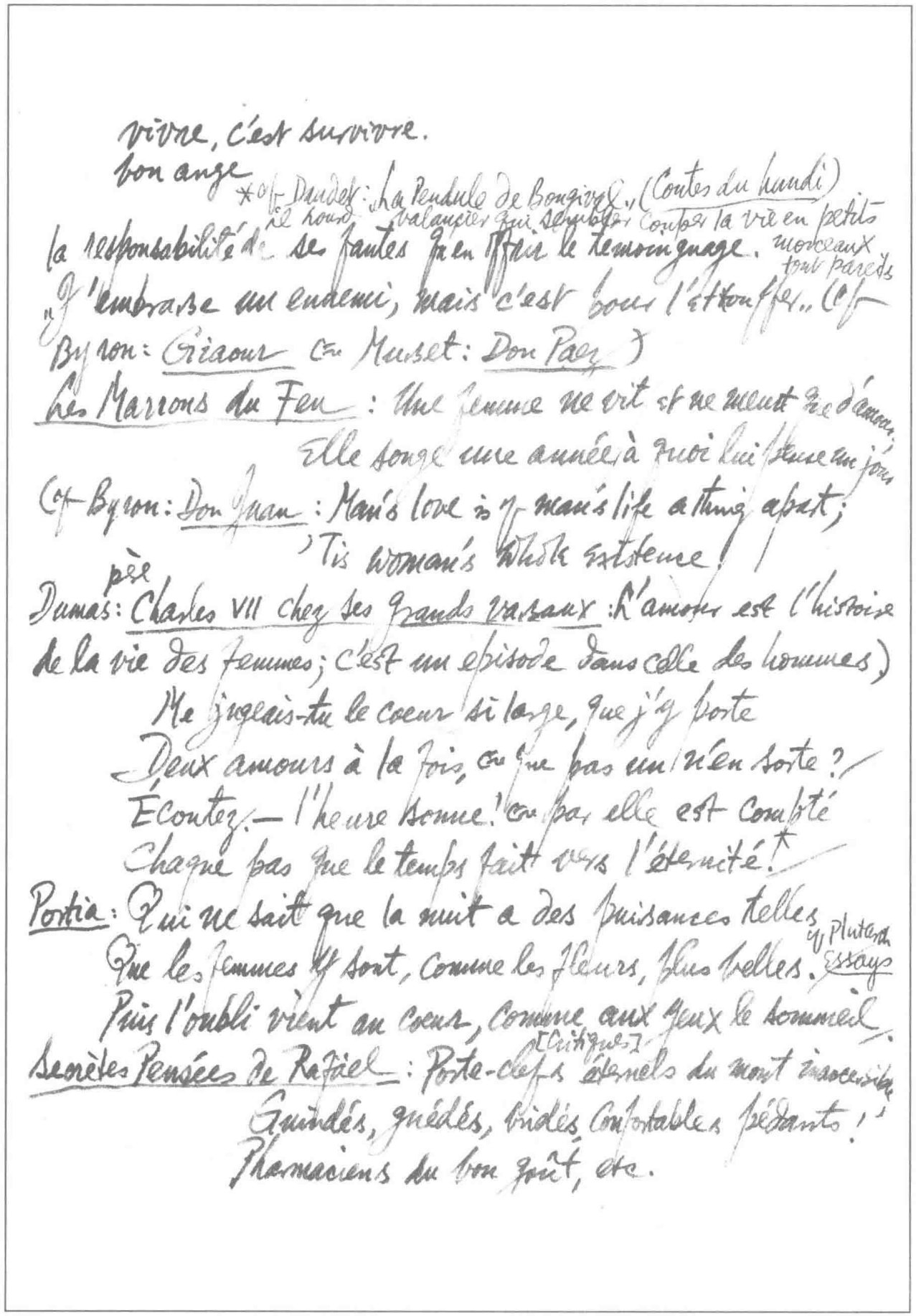
But for the purple patches, a very sensitive & fine book. Better than his magnum opus on the Italian Renaissance. The Essay on Ancient & Modern Tragedy especially thoughtful.

Alfred de Musset: Morceaux Choisis

Il valsait à la perfection; c'est ainsi qu'il réparait l'injure faite à la valse par Byron qui ne pouvait pas danser. Les femmes l'aimaient. Il était respectueux avec une ombre d'impertinence.

8 Mon Dieu! qui peut savoir lequel on récompense
Le mieux, ou du respect, ou de l'ardente offense? (Mardoche)
Mais qui aime? Comment se débarasser de ce besoin d'émotions?
(A Paul Foucher, 19 oct. 1827)
Qu'est-ce que la poésie? "Eternisez peut-être un rêve d'un instant.... Faire une perle d'une larme".
Marivaux a "inventé la divisibilité de l'âme à l'infini".
En se disant l'enfant du siècle, Musset voulait moins atténuer

8 cf Rabelais Balzac: Contes Drolatiques 1er Dix. épilogue; IIème Dix. Degrés-
Demande d'amour



Vivre, c'est survivre.
Son ange
* Cf Daudet: "La Pendule de Bongivage" (Contes du lundi)
le sous-balancier qui semble compter la vie en petits morceaux tout pareils
la responsabilité de ses fautes qu'en fait le remords.
"J'embrasse un ennemi, mais c'est sous l'étouffoir.." Cf
Byron: Giaour & Musset: Don Paez)
Les Marrons du Feu: Une femme ne dit et ne ment que d'amour;
Elle songe une année à quoi lui sert un jour
Cf Byron: Don Juan: Man's love is of man's life a thing apart;
'Tis woman's whole existence!
père
Dumas: Charles VII chez ses grands vassaux: L'amour est l'histoire
de la vie des femmes; c'est un épisode dans celle des hommes)
Me jugeais-tu le coeur si large, que j'y porte
Deux amours à la fois, ou que pas un n'en sorte?
Écoutez.— l'heure sonne! Ou pas, elle est comptée
Chaque pas que le temps fait vers l'éternité!*
Portia: Qui ne sait que la nuit a des puissances telles
Que les femmes y sont, comme les fleurs, plus belles. cf Plutarque Essays
Puis l'oubli vient au coeur, comme aux yeux le sommeil.
Secrètes Pensées de Rafael: Porte-clefs éternels du mont inaccessible
[Critique]
Guindés, guédés, bridés Confortables pédants!
Pharmaciens du bon goût, etc.

cf. Sir Walter Raleigh: The Silent Lover

La fontaine: "Je m'avoue Papillon du Parnasse" (Discours à Mme de la Sablière)
mieux rentrés Ponder ses romans. Votre cœur a

Lettre (4. VIII. 1831): "La jeune fille ne connaît pas plus l'amour qui est en elle qu'une fleur ne connaît son parfum."

A quoi rêvent les jeunes filles [Chinette & Simon]:

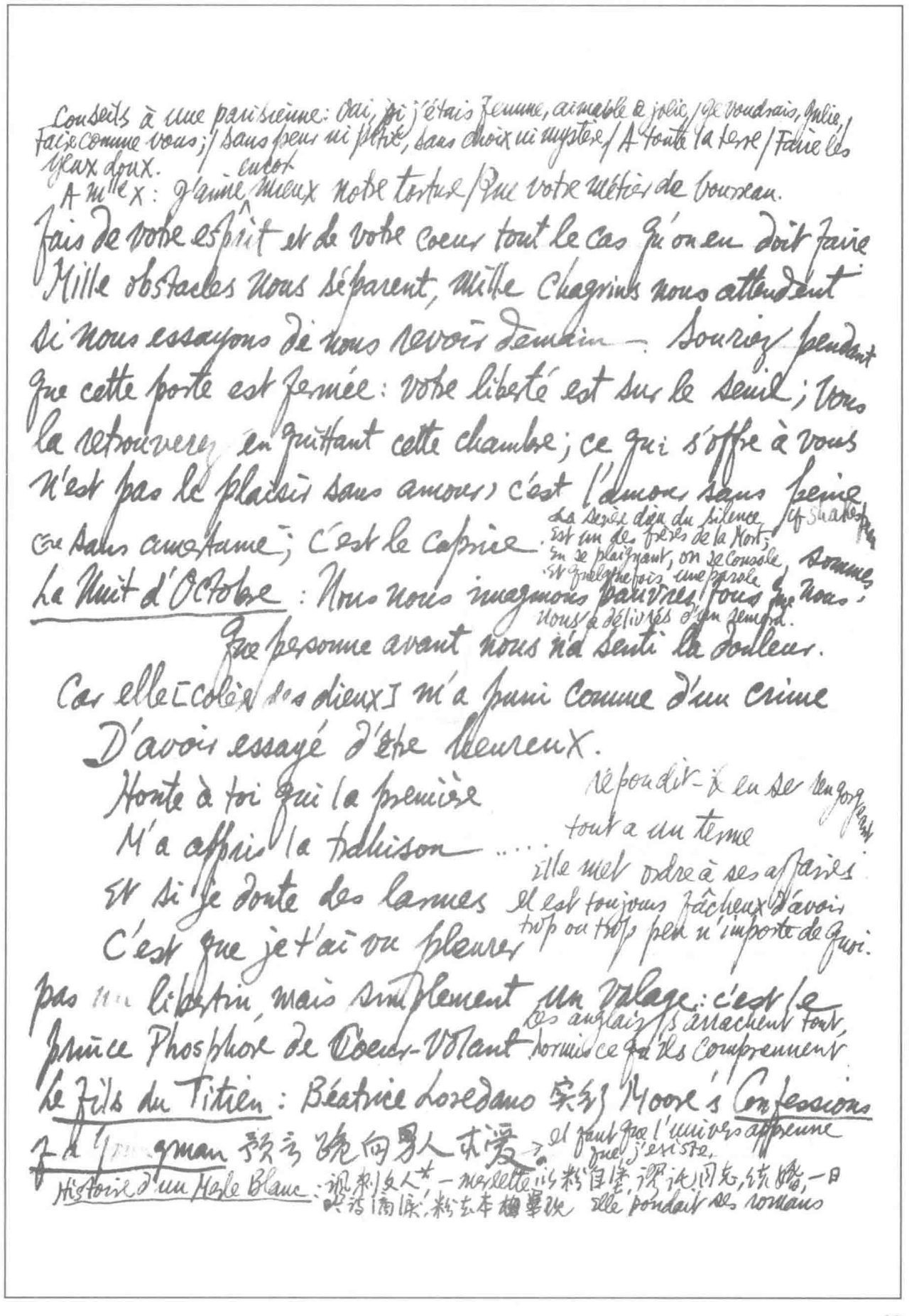
Silvio: "J'ai de la passion, & n'ai point d'eloquence.
Mes rivaux, sous mes yeux, sauront plaire & charmer.
Je resterai muet; — Moi, je ne sais qu'aimer."*

Laerte: Recevoir un mari de la main de son père,
Pour une jeune fille est un pauvre régal....
Le père ouvre la porte au matériel époux,
Mais toujours l'idéal entre par la fenêtre.
Une lettre d'amour lorsque l'on a 15 ans!
Quelle charmante place elle occupe longtemps!
D'abord auprès du cœur, ensuite à la ceinture.
La poche vient après, le tiroir vient enfin.

Le Chandelier: Votre beauté m'appartient comme le soleil à tous

Fanneline: Si je vous le disais, pourtant, que je vous aime
Qui sait, brune aux yeux bleus, ce que vous en diriez.

Un Caprice: M. de Chavigny: Je suppose qu'on dise à une femme: Nous sommes seuls, vous êtes jeune & belle, & je


Conseils à une parisienne: Oui, je j'étais femme, aimable & jolie, je voudrais, Julie, faire comme vous; / sans peur ni pitié, sans choix ni mystère, / A toute la terre / Faire les yeux doux.
A mlle X: j'aime mieux notre torture / Que votre métier de bourreau.
Fais de votre esprit et de votre coeur tout le cas qu'on en doit faire
Mille obstacles nous séparent, mille chagrins nous attendent
si nous essayons de nous revoir demain. Souriez pendant
que cette porte est fermée: votre liberté est sur le seuil; vous
la retrouverez en quittant cette chambre; ce qui s'offre à vous
n'est pas le plaisir sans amour, c'est l'amour sans peine
ou sans amertume; c'est le caprice.
La Nuit d'Octobre: Nous nous imaginions parvenir tous les nous;
Que personne avant nous n'a senti la douleur.
Car elle [colère des dieux] m'a puni comme d'un crime
D'avoir essayé d'être heureux.
Honte à toi qui la première
M'a appris la trahison ....
Et si je doute des larmes
C'est que je t'ai vu pleurer
pas un libertin, mais simplement un volage: c'est le
prince Phosphore de Coeur-Volant
Le Fils du Titien: Béatrice Loredano
Confessions
Histoire d'un Merle Blanc:

avec une facilité presque égale à la mienne, choisissant toujours les sujets les plus dramatiques, des barricades, des rapts, des meurtres, et même jusqu'à des tortures, agissant toujours seuls, en parfait, flattant le gouvernement en lui prêchant l'émancipation des mulettes.... Il ne lui arrivait jamais de rayer une ligne, ni de faire un plan

Philosophers have worn themselves out in their efforts to discover truth.

A Scottish trade sign runs: home above, brass nails below.

Is philosophy mainly interested in discovering what is good, or is it mainly interested in discovering how & why men judge that certain things are good?

Maurice Barrès: Voilà le meilleur moyen de tout savoir et de ne rien comprendre.

Michelet: La métaphysique, c'est l'art de s'égarer avec méthode.

R. H. S. Crossman: Plato Today.

The aesthetic impulse is rightly regarded by Herbert Read in Art and Society as an "irreducible component" of the human mind, & cannot be derived — pace Marx — from any of the economic or social institutions. The importance of society is more evident in primitive cultures, because the march of civilisation leads away from social institutions & towards the solitary depths of individual consciousness.

If not, he wants dying for, not is worth living for.

Vivid without clamour, bright without glitter.

Leone Ebreo: Dialoghi d'Amore (1535) tr. by F. Friedeberg

avant de se mettre à l'œuvre. C'était le type de la mulette lettrée. Un jour qu'elle se livrait au travail avec une ardeur inaccoutumée, je m'aperçus qu'elle

shadow-boxing; nail should be driven home

Sedley & Jean H. Barnes. 1st used the phrase "the intellectual love of God." Why must I (A. E. Taylor), as I try to read him, find myself over & again, like Hamlet, saying that Mr Santayana worded "leave" his no doubt graceful "face & begin"? A dainty preciosity. Urania, if it is she who presides over philosophers is, in Plato's phrase, one of the "lesser Muses". It is not for her to charm us by the ingenuity of an egg-dance among bewildering metaphors. e.g. "Truth is a furrow which matter must plough upon the face of essence".

W. M. Urban: Value Proposition & Verifiability. By value nominalism I mean the view held by logical positivists that all value-words are platus vocis or "Scheinwörte" which have no objective reference, but merely express emotional states. A defective phenomenological analysis: (1) failure to distinguish verbal emotional expression (interjections) & value language. "Ah" etc means nothing & intends nothing; but value assertion refers to the object. (2) in addition to the failure to distinguish between feeling-attitude & valuation, the failure to distinguish between the qualities for which value

En disant ainsi, je pleurais sur ma jeunesse, et elle déteignait visiblement

words stand, & our feelings towards these qualities. You may like the proud action; I may dislike it — but both of us apprehend it to be proud. The quality remains the same although the emotional attitude may vary. According to the nominalist theory the so-called value-judgment is disguised emotional expression. But why this disguise? Ostensive value propositions (in which a value quale is shown forth, e.g. "neat", "honest") & evaluative value propositions (in which the predicates "good" "bad" etc. used).

Valuational errors can be corrected. But when a valuational error has been corrected, it does not necessarily follow that the individual who makes the erroneous assertion stands corrected. It is his judgment, not his feeling that is corrected.

a hard eye that looked as if it might have been hammered at on an anvil without sustaining any injury

the oldsters & the youngsters. If that's a change, give me a constancy

"no voice except to complain with". an orphan-in-law

"I have seen better days." "& pity the better days that have seen you".

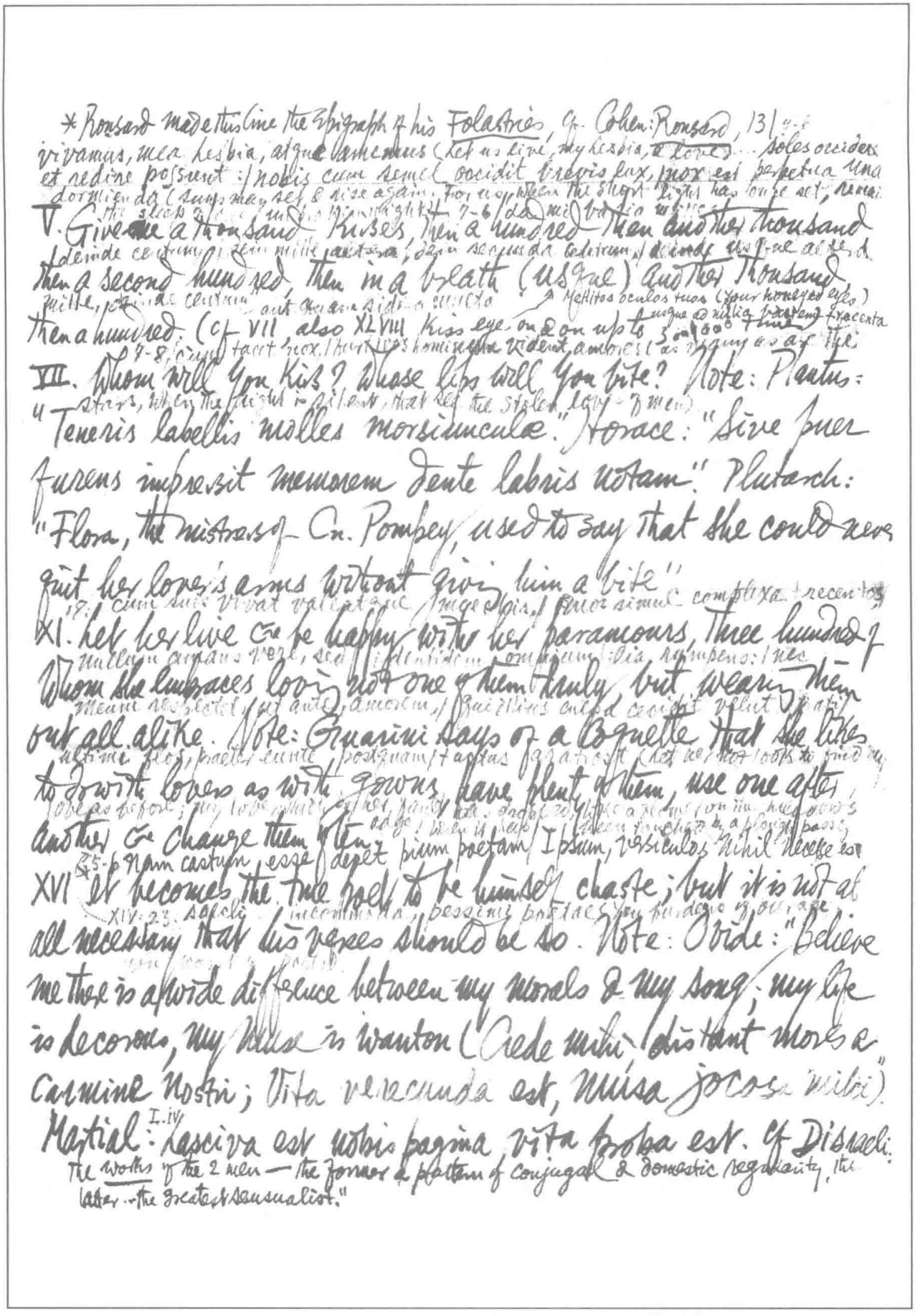
Herrick: "Then this immensive cup / of aromatic wine, / Catullus, I quaff up / to that terse muse of thine." Catullus, Tibullus & Pervigilium Veneris, tr. by F.W. Cornish, J.P. Postgate, & J.W. Mackail (The Loeb Classical Library)

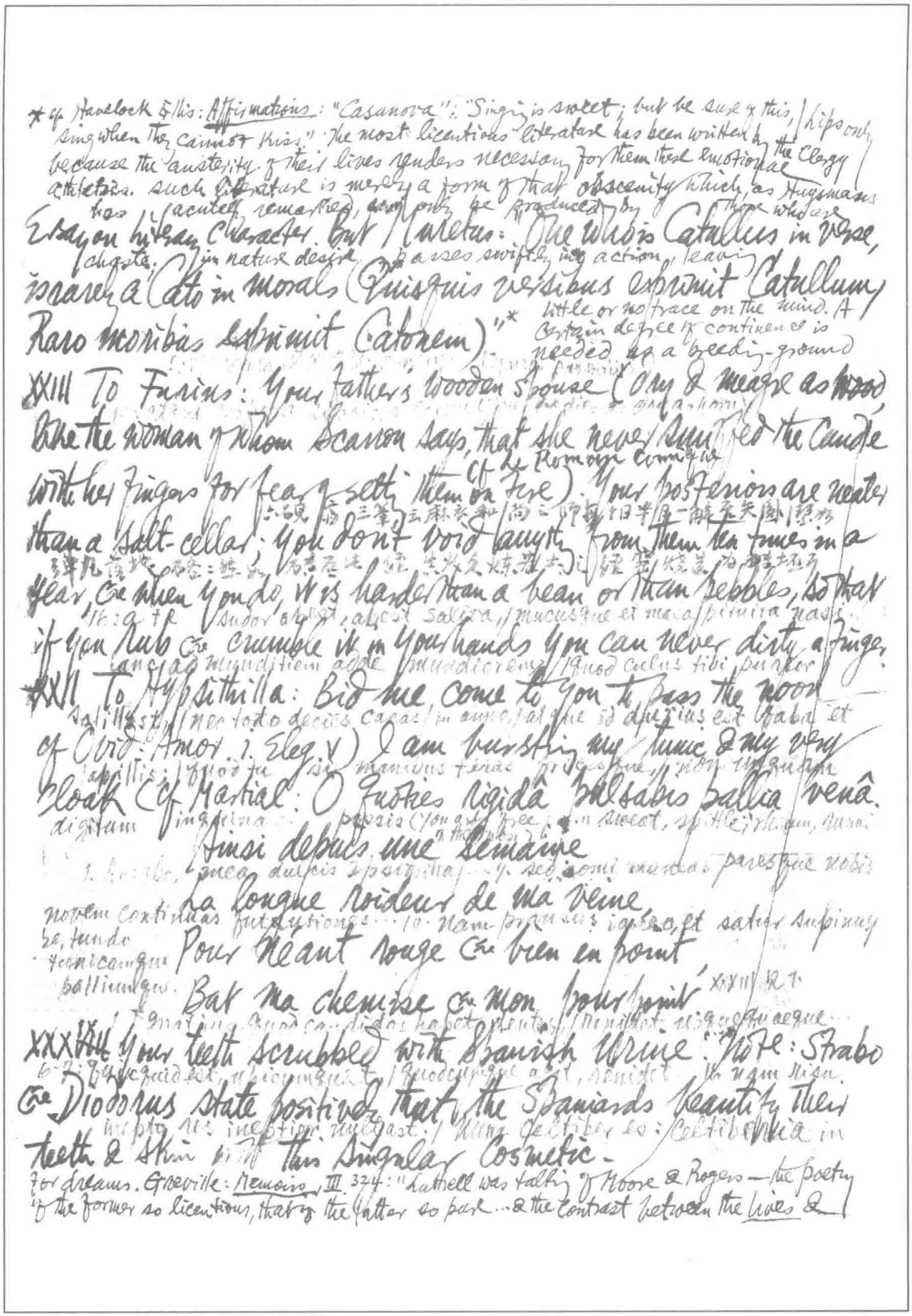
Catullus; tr. by W. K. Kelly

His poems breathe the sweet sadness that ever mingles with the best of joy.

II. Note: Politian, Lampridius, Turnebus, & Vossius will have it that Lesbia's Sparrow is an indecent allegory, typifying the same thing as the "grey duck" in Pope's imitation of Chaucer. Politian has been castigated for this by Salmasius in some witty lines which end to the effect that the critic would like to devour the bird. Martial set the last crown on this obscene interpretation: "Kiss me, & I'll give you Catullus's sparrow (donabo tibi passerem Catulli)." Apophoreta "If you have such a sparrow as Catullus's Lesbia delighted in, it may lodge here (Si tibi talis erit, qualem dilecta Catullo / Lesbia deflorauit, hic habitare potest). Chanlieu:

"Autant qu'elle aima sa vie,
Phyllis aima un moineau;
Ainsi la jeune Lesbie
Jadis aima son moineau.
Mais de celui de Catulle
Se laissant aussi charmer
Dans sa cage, sans scrupule,
Elle eut soin de l'enfermer.


* Ronsard made this line the epigraph of his Folastries, Cf. Cohen: Ronsard, 131
vivamus, mea lesbia, atque amemus (Let us live, my lesbia, & love) ... soles occidere
et redire possunt: / nobis cum semel occidit brevis lux, nox est perpetua una
dormienda (Suns may set & rise again. For us when the short light has once set, remai
V. Give me a thousand kisses, then a hundred then another thousand
then a second hundred, then in a breath (useful) another thousand
then a hundred. (Cf VII, also XLVIII kiss eye on & on up to 300 + time
VII. Whom will You kiss? Whose lips will You bite? Note: Plautus:
"Teneris labellis molles morsiunculae." Horace: "Sive puer
furens impressit memorem dente labris notam." Plutarch:
"Flora, the mistress of Cn. Pompey, used to say that she could never
quit her lover's arms without giving him a bite"
XI. let her live & be happy with her paramours, three hundred of
Whom she embraces lovingly not one of them truly, but wears them
out all alike. Note: Guarini says of a coquette that she likes
to do with lovers as with gowns, have plenty of them, use one after
another & change them often
XVI & 25-6 Nam castum esse decet pium poetam Ipsum, versiculos nihil necesse est
It becomes the true poet to be himself chaste; but it is not at
all necessary that his verses should be so. Note: Ovide: "Believe
me there is a wide difference between my morals & my song; my life
is decorous, my Muse is wanton (Crede mihi, distant mores a
Carmine Nostro; Vita verecunda est, Musa jocosa mihi)"
Martial: Lasciva est nobis pagina, vita proba est. Cf Disraeli:
The works of the 2 men — the former a pattern of conjugal & domestic regularity, the
latter — the greatest sensualist."



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O.S. ferreum (iron) = brazen face

8 Voltaire: Dictionnaire Philosophique, art. "Amplification" cites Racine: Phèdre I, iii:
"Athènes me montra mon rival le plus heureux. Je le vis, je rougis, je pâlis à sa vue. / Un trouble s'éleva dans mon âme éperdue. / Mes yeux ne voyaient plus; je ne

~~XXXX~~ Because Ignatius has white teeth he grins incessantly. Whether he be present at a criminal prosecution when the orator moves the audience to tears, he grins; or whether at the scene of woe round the funeral pile of a dutiful son when the mother weeps, he grins. The more finely polished your teeth are, the more the fact declares you to have drunk of Chandler-lye.

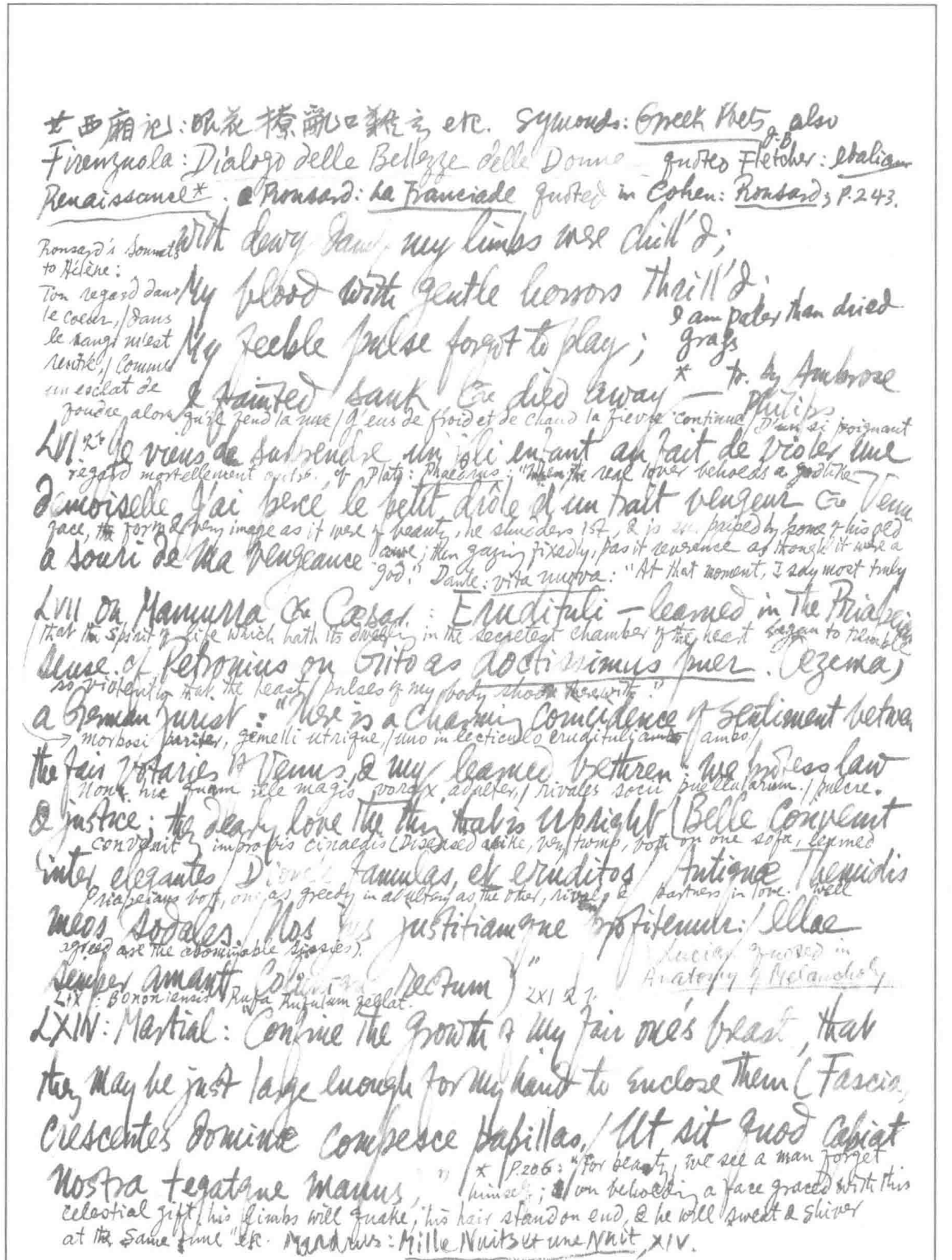
II note: from Sappho's celebrated ode preserved by Longinus:

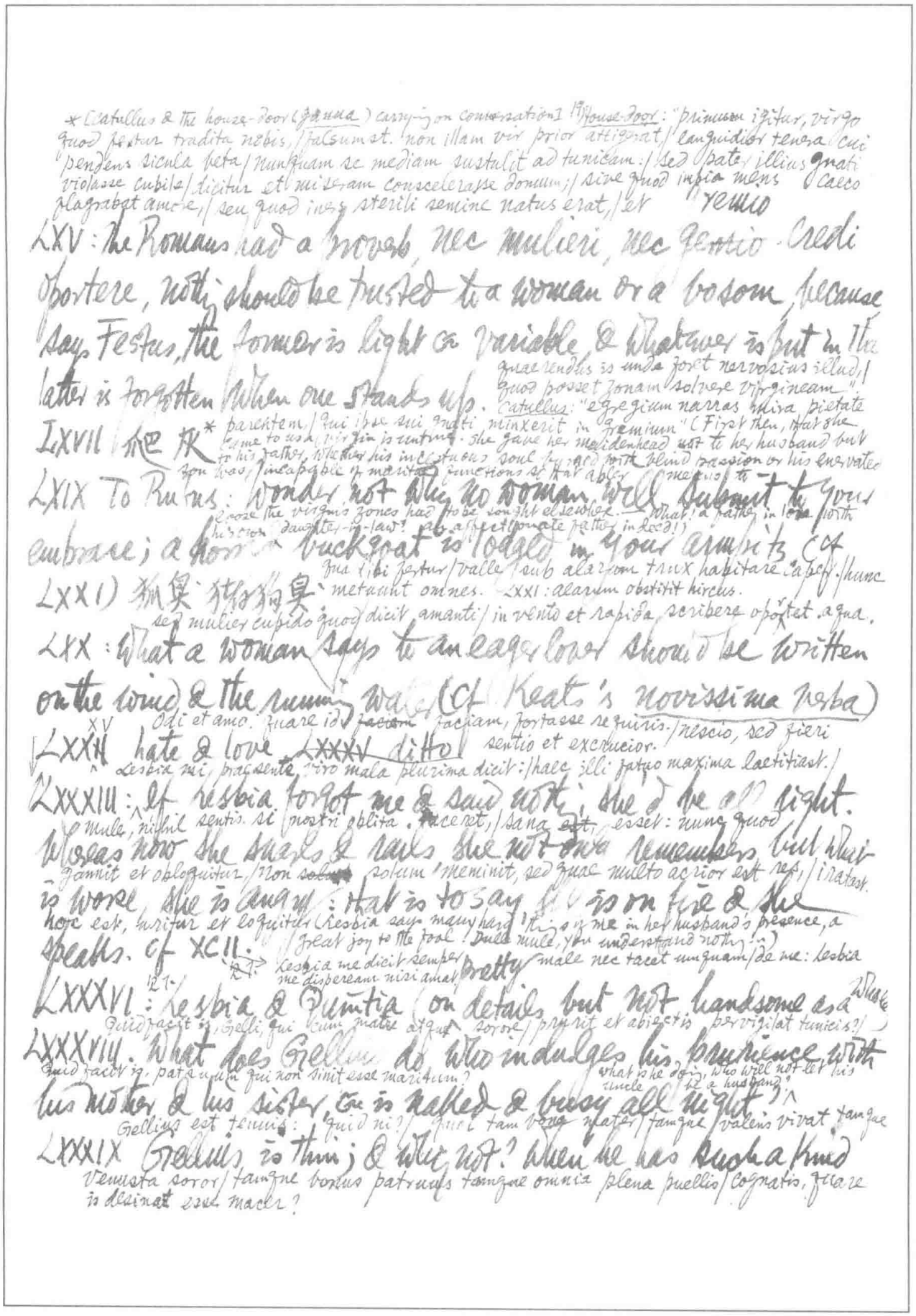
Blest as th' immortal gods is he,
The youth, who fondly sits by thee,
And hears & sees thee all the while
Softly speak, & sweetly smile.
'Twas this deprived my soul of rest,
And raised such tumults in my breast;
For while I gazed in transport tossed,
My breath was gone, my voice was lost,
My bosom glow'd; the subtle flame
Ran quick thro all my vital frame;
O'er my dim eyes a darkness hung;
My ears with hollow murmurs rung.

"not a single passion that is here set forth, but a congress of passions."

Henry Mackenzie: The Man of Feeling: the hero dies from the shock he receives when a maiden of pensive face & mild hazel eyes acknowledges that she can return his love: "He seized her hand — a languid color reddened his cheek — a smile brightened his features, & painting in his eye. As he gazed on her, it grew dim, it fixed, it closed — he sighed & fell back on the seat — Miss Walton screamed at the sight — His aunt & the servants rushed in to the room — they found

Them lying motionless together. — His physician happened to call at that moment & was tried to recover them — with Miss Walton they succeeded — But Harley was gone forever!


Symonds: Greek Poets, also
Fletcher: Italian
Renaissance*
Ronsard: La Franciade
Cohen: Ronsard, p. 243.
Ronsard's Sonnets to Hélène:
Ton regard dans le cœur, / dans le sang m'leat
Comme un eclat de foudre alors qu'il fend la nue
Ma pâle, plus pâle que l'herbe
Ma parole
Ma voix
Ma langue
Mes yeux
Mes oreilles
Mon ame
Mon esprit
Mon sang
Mon cœur
Mon pouls
Mon repos
Mon sommeil


LXV: The Romans had a proverb, nec mulieri, nec genitio credi oportere, nothing should be trusted to a woman or a bosom, because they say, Festus, the former is light & variable & whatever is put in the latter is forgotten when one stands up.
LXVII
LXIX To Rufus: wonder not that no woman will submit to your embrace; a shorn buckgoat is lodged in your armpits (Cf
LXXI)
LXX: What a woman says to an eager lover should be written on the wind & the running water (Cf. Keats's Novissima Verba)
LXXII hate & love LXXV ditto
LXXXIII: If Lesbia forgot me & said not a word, she'd be all right. Whereas now she snarls & rails she not only remembers but what is worse, she is angry: that is to say she is on fire & she speaks of XCII.
LXXXVI: Lesbia & Quintia (on details but not handsome as a whole)
LXXXVIII. What does Gellius do who indulges his prurience with his mother & his sister, one is naked & brassy all night
LXXXIX Gellius is thin; & why not? When he has such a hand

CI: Multas per gentes et multa per aequora vectos / advenio has miseras, frater, ad inferias... atque in perpetuum, frater, ave atque vale (Wandering through many countries & over many seas I come, my brother, to these sorrowful obsequies... & for ever, my brother, hail & farewell!)

CXII: Multus [homo] es et platicus (you are many men's man & minion).

2 lusty & lively — so kind an uncle

Mother, such a comely & buxom sister, & such lots of female cousins (omnia plena puellis cognatis), how should he cease to be lean?

XCVII, 9: Nec mihi non (sit me diament) quicquam referre putavi, / utrumne os an culum olfacerem Aemilio. / Nilo mundius hoc, nilo/que immundius, refert, / Verum etiam cuius mundior et melior: / Iam sine dentibus est (I swear I don't think it mattered one straw whether I sniffed his mouth or his anus: neither was better or worse than t'other. or rather his tail was the better of the two, for it has no teeth).

Chases Tues, par Paul Valéry

I. Le goût est fait de mille dégoûts (cf. Pater: Perfection the result of a series of disgusts)

II. Les belles oeuvres sont filles de leur forme, qui naît avant elles.

Certains ouvrages sont créés par leur public. Certains autres créent leur public (cf. Wordsworth: create the taste by which it is appreciated)

Rien de plus original, rien de plus soi que de se nourrir des autres. Mais il faut les digérer. Le lion est fait de mouton assimilé. cf. André Gide: "L'influence" in Prétextes

Le goût exclusif de la nouveauté marque une dégénérescence de l'esprit critique, car rien n'est plus facile que de juger de la nouveauté d'un ouvrage.

III. Le mérite propre en intrinsèque de l'auteur est une relation entre lui-même (ou son dessein) & une critique elle-même idéale

XXXIII : O furum optime balneariorum / Vibenni pater et cinaedi fili, / nam dextra pater inguinatione, / culo filius voracione :/... quandoquidem patris rapinae / notae sunt populo, / et nates pilosas, hairy / fili, non potes asse venditare (Cleverest wall Clothes-stealer at the baths, father Vibennius & you his sissy son .... le père est trop illustre par ses rapines, et les charmes du fils, quoique mis au rabais, ne trouvent plus de chalands).

prononcerait uniquement sur ce mérite, car on ne peut exiger de quelqu'un qu'il ait accompli ce qu'il s'était proposé d'accomplir (cf Pope: Essay on Criticism).

IV. Presque tous les livres que j'estime ou absolument tous ceux qui m'ont servi à quelque chose, sont livres assez difficiles à lire. La pensée peut les quitter, elle ne peut les parcourir.

Du regard de l'auteur sur son oeuvre: Tantôt cygne qui a couvé un canard; tantôt la cane, un cygne.

Grandeur des poètes de saisir fortement avec leurs mots, ce qu'ils n'ont fait qu'entrevoir faiblement dans leur esprit.

L'inspiration est l'hypothèse qui réduit l'auteur au rôle d'un observateur. L'esprit souffle où il veut.... Il incombe au spiritualisme ou aux amateurs d'inspiration de nous expliquer pourquoi cet esprit ne souffle pas dans les bêtes ou souffle si mal dans les sots.

Celui-là seul fait vraiment un style qui est capable d'un style nu ou net.

V. Les plus grands hommes sont des hommes qui ont

XXXVI. 1820 : Annales Volusi, cacata Charta (Chronicles of Volusius, filthy wastepaper).
LVI : O rem ridiculam, Cato, et iocosam … / Res est ridicula et minis iocosa / deprendi modo
pupulum puellae / Crusantem : hunc ego, si placet Dionae, / pro telo rigida mea cecidi.
LXI. 142 : Dicimus haec tibi quae licent / sola cognita : sed marito / ista non eadem licent. / io Hymen
Hymenaee io, / io Hymen Hymenaee / Nupta tu quoque, quae tuus / vir petet, cave ne / neges / mi
petitum alius unde eat. / io etc. etc. (We know that you are acquainted with no
unlawful joys; but a husband has not the same liberty. You too, O bride, be sure
you refuse not your husband's requests, lest he go elsewhere to find them).

Osé se fier à leurs jugements propres — Ce sareillement les plus sots.

Ce que l'on écrit en se jouant, un autre le lit avec tension et passion.

Ce que l'on écrit avec tension et passion, un autre le lit en se jouant (cf. Jonson : Easy wits make difficult reads etc).

Le Comble de la vulgarité me semble être de se servir d'arguments qui ne valent que pour un public, ce qui ne résistent pas à un homme tout seul.

Que si le moi est haïssable, aimer son prochain comme soi-même devient une atroce ironie.

VI L'intimité véritable repose sur le sens mutuel des facéties et des facenda.

Le secret d'un homme d'esprit est moins secret que le secret d'un sot. (cf : Edwin Muir on Stupidity).

VII. L'esprit clair fait comprendre ce qu'il ne comprend pas. L'ignorance vacille entre extrême audace et extrême timidité. (Ignorance breeds Courage).

Ingéniosité se change en génie quand elle se manifeste par une simplification.

* Anatomy of Melancholy on lovers' loves. Cf Emerson: "Initial Love": "... Kiss & couple & beget / By those love eyeballs bold" — 2 lines quoted by Lowes Dickinson in an extension lectures and which gave the title (E.M. Forster: G.L.D., 56)

IX. Les bêtises qu'il a faites & les bêtises qu'il n'a pas faites se partagent les regrets de l'homme. Le manque à gagner lui est souvent plus amer que la perte.
Que d'enfants, si le regret pouvait féconder! Que de morts s'il pouvait tuer! Les rues seraient pleines de cadavres & de femmes grosses.
Le châtiment déprime la moralité car il donne au crime une compensation finie. Il réduit l'horreur du crime à l'horreur de la peine. * 仿拉阿尔克龙论刑法
Il faut souvent plus de courage pour penser et parler contre une morale que pour la mépriser & la violer en acte.

Some penetrating remarks. But on the whole thin & trite. Even Valéry's skill in verbal dressing-up fails to impart to them the air of profundity. Either loans, commonplaces stated with point or verbal acrobatics (e.g. Variations sur Descartes: Parfois je pense; & parfois je suis. What he himself says of "un écrivain moderne" (p. 66) comes boomerang back to himself: "Ses accidents sont admirables, mais sa substance est peu de chose".

* But you forget Pater's Correspondance

Visions & Chimeras, by F. H. Frye.

Sheridan: an amphibian [illegible] path in politics, path in literature. Wherein everything is saved but appearances.

Carlyle: there is perhaps no great English writer upon whom the task of writing told so desperately. His letters & reminiscences are equalled only by Chas's life of George Eliot as a record of the miseries of authorship*. A difficult temper & an endless capacity for worry!

The pursuit of happiness is a good deal of a wild goose chase; happiness is usually, as it happens, incidental & by the way.

Two kinds of artificial styles, one of which is too likely to pass as art, the other as strength. Pater's prose is studied, elaborate, painstaking, subtle & refined. C's is boisterous, breathless, hysterical; it is a hurly-burly, though its rough & tumble is no more that of nature than is Pater's frozen quiescence. The vociferousness of a man working himself up to the sticking point, the eloquence of a man with a weak cause. C's style suggests the efforts of a regimental band to fire the soldiers with martial ardour; it attempts to elevate to the proper pitch something that is of itself unequal to the occasion. He could not shout loud enough to give his utterances the importance which in his hyper-sensibility he (thought they deserved).

* the distinction formulated by Tertullian: De Praescriptionibus adversus Hereticos VII, X. and also Apologeticum

Arnold: His criticism is concerned to elicit somethg general & exemplary, susceptible of a wide application to other objects, & capable at the same time of serving as a standard or gauge of literature as a whole (cf. his Wordsworth with Pater's). Even when he deals with a concrete case, the case becomes in his hands a specimen, a sample. While to Pater, the greater the poet, the more exceptional & singular he is; to Arnold the greater the poet, the more typical & illustrative he is.

His definitions & criticism of poetry & of culture are singularly alike. Culture & poetry are merely two different applications of the critical spirit. His Hebraism & Hellenism take us back to Heine's essay on Börne (über Ludwig Börne, Werke, ed. Stuttgart, X, 12) "All men are either Jews or Hellenes"*

Calderon: Aristotle declared explicitly that the main thing in tragedy is the action, yet Calderon whom A. W. Schlegel called "der letzte Gipfel der romantischen Poesie" is interested in action. The fact is that under the name of action we think more of story whereas the Athenian thought of the moral juncture. To our modern mind it is incident; to the Greek, the urgency of the occasion.

Montaigne has moods, but no moodiness.

Pascal: To some natures, asceticism is a form of voluptuousness — certainly a mode of dissipation.
Huxley & Others: His little air of modesty & self-depreciation, his pretension to seriousness & fairness, as though no one had ever loved truth or sought it before.
Pater: His phrases set & composed without regard for the natural fall of the human voice or the pulse of the human brain; they concur neither with respiration nor cerebration. Every period is a feat, a triumphant bout with grammar. Nor is his discourse rectilinear; each member is a whirl or vortex, which so far from flowing out & passing on into the following, tends to screw up itself more & more tightly as it realises its own perfection. The trick of enumeration which he shares with Whitman as though he were a little dazzled & disconcerted by his own sensations, like a man brought of a sudden into a room full of mirrors & lighted candles, who is reduced to the childish expedient of pointing to it & to that.
Since style is wholly factitious & of prose, inasmuch as it is patterned upon an illusion at once personal & unique, it will neither possess qualities of its own such as would be proper

* "Mind (the architectural conception of work, logical coherency, composition) soul (the way the writer have of absorbing language, of attracting it into the peculiar spirit they are of, with a subtlety which makes to a medium of representation, like clearness; nor will it acquire the qualities of the matter represented. What qualities it does posses, it derives from the artist himself. Pater in Style on soul* Maupassant in introduction to Lettres de Flaubert à Sand on âme. Both doing injustice to Flaubert who aims at le Style impersonnel, the linguistic image of the object.
De Quincey's Dream Fugue: singularly enough in the case of a man who boasts that from his birth he was made an intellectual creature, he repudiates the principle of the logos in favor of psychological association & reverie (cf Novalis, also Virginia Woolfe: Common Reader 2nd series & A Flame in the Sunlight).

a sensible if not very subtle critic. good on pure literature, but muddled & lotrose on ideas — hence the ambitious essays on Montaigne & Pascal are very poor. Pleasant in spots the style is on the whole flat & heavy with frequent lapses; e.g. P. 29. "evidence of Sterne's acedia" where acedial is taken to mean Sterne's "unequal spirits". P. 35. "exigent to himself"; P. 63. "drawbacks to his reputation" P. 133. "his literary heir was small". the accusal ... seems to be some inexplicable inspiration) "Style" in "Affected

If he had said Du Bos, he would have been too far out.

A certain lack of perspective is shown in the remark that "Dryden, Hazlitt & Coleridge men not wholly incomparable with Bossuet, if not Boileau, La Harpe, Vinet" (P. 62) as well as in the essay on Sir Thomas Browne where Browne, Montaigne & Pascal are mentioned together as "the route last great retrograde movement from scepticism to enthusiasm" & English critics are taken to task for not taking Religio Medici with as much seriousness as the French take Essais or Pensées*. The worst essays are those on Sterne & Sheridan, rambling, pompous & commonplace. The best are those on Pater, Carlyle & Arnold.

* Frye here seems to have taken a "tip" from Pater who in his Essay on Sir Thomas Browne (in Appreciations) did in one place mention Montaigne as the predecessor of "all these tentative writers" of which Brown is one, & in another Compare point out the lack in Browne of Pascal's "great resolution". Frye's elaboration of these passing associations shows his woeful lack of perspective.

LXXXVI: Quintia formosa est multis; mihi candida, longa, recta est. haec ego sic singula confiteor, totum illud formosa nego: nam nulla venustas, nulla in tam magnost corpore mica salis (Quintia is thought beautiful by many: I think her fair, tall & straight. I so far allow each of these points, but I demur to "beautiful" for she has no grace; there is not in the whole compass of her tall person one grain of salt). Lesbia formosast, quae cum pulcherrima tota est, tum omnibus una omnis surripuit Veneres (Lesbia is beautiful: for she possesses all the beauties & has stolen all the graces from all the women alone for herself."

* René Gasinski: "Sur la Philosophie de La Fontaine dans les livres VII à XII des Fables" (Revue d'Hist. de la Philos., Dec. 1933 & Juillet 1934): La Fontaine borrowed a good deal from François Bernier's Abrégé de la philosophie de Gassendi (1674). "La Mott avait raison. Je voudrais qu'à cet âge on sortît de la vie ainsi que d'un banquet, remerciant son hôte, et qu'on fît son paquet" ("La Mott & le Mourant" liv. VIII); cf Abrégé: "Si ta vie passée t'a été agréable, pourquoi comme un convive ne te retires-tu pas plein et satisfait de la vie?" (Tome VIII, p.2, cf Lucrèce, III, 951-2)

I. 60. dove il sol tace.

V 125. Colui che piange e dice.

The tortures of Hell are mental. Dante had no need to cry with Malone "Who thinks Hell, Nor am I out of it." (Where we are is Hell — Faustus V. sc. II); Nor with Milton "Myself am Hell"; nor with Swinburne: "The heart is the prey of the gods Who crucify heart, not hands."

La Fontaine: Fables*

Le Corbeau & le Renard: Apprenez que tout flatteur vit aux dépens de celui qui l'écoute (Les Anglais pensent profondément; leur esprit en cela suit leur tempérament: / Creusant dans les sujets, et forts d'expériences, / Ils étendent partout / remplie des détours (XII, 23, "le renard anglais")

La Grenouille & le Boeuf: Envieuse, s'étend, & s'enfle, & se travaille.

Le loup & le Chien: Point de franche lippée, / Tout à la pointe de l'épée

La Génisse, la Chèvre & la Brébis, en société avec le Lion: le droit du plus fort.

Le loup & l'Agneau: La raison du plus fort est toujours la meilleure.

Simonide préservé par les Dieux: On ne peut trop louer 3 sortes de personnes, les dieux, sa maîtresse, et son roi.

Le Renard & la Cigogne: Honteux comme un renard qu'une poule aurait pris.

L'Enfant & le Maître d'école: Mon ami, fils-moi de danger, Tu feras après ta harangue.

Le Chêne & le Roseau: Je plie, & ne romps pas.

strive to produce sur son trône the maximum of noise
stocked to overflowing.

de qui la tête au ciel était voisine,
Et dont les pieds touchaient à l'empire des morts. liv. Ier
Contre ceux qui ont le goût difficile: le mensonge ou les vers de tout temps sont
les délicats sont malheureux/ Rien ne saurait les satisfaire.
Conseil tenu par les Rats: la difficulté fut d'attacher le grelot.
La Tombe ou la Fourmi: Il le croit en son pot, ou déjà lui fait fête.
Le Loup ou le Renard: C'est double plaisir de tromper le trompeur.

Redeemed, by R. B. Cunninghame Graham

It seemed idyllic, as like what Eden may have been when animals alone
were its inhabitants. a deathly silence brood upon the plains.
thanks stick in his gullet. I never wear spectacles, for I find that
everything that you can do without is so much gained in life.
They passed so noiselessly, carrying their slippers in their hands,
for leather costs more than the skin upon their feet.
Time was what they have the most of to consume.

Bêtes de compagnie, ceux qui ne pensent par les autres, pour penser
comme les autres, et pour donner l'illusion qu'ils pensent.

Commodien P.28 de Gaza : Discite quaeso bonum, cives, simulacra cavete
(Je vous en supplie, apprenez à discerner le bon et méfiez-vous des simulacres).
For a penetrating criticism of this book, see The Pollock-Holmes Letters, I, 233.

le latin Mystique, par Remy de Gourmont

P.10 Du point de la philologie débarrassée des préjugés littéraires, la langue primordiale est au contraire la langue parlée, laquelle, loin d'être une dégénérescence de la langue écrite, en est au contraire le réservoir et la fontaine de jouvence.

P.19 Les ordinaires histoires de la littérature latine se clôturent sous la mains des cuistres scandalisés, vers le 4ème siècle. Pour tous les professeurs, franchir cette approximative date, c'est blasphémer.

Ce latin est méprisamment connu sous le nom de latin d'église. (J.-K. Huysmans : A Rebours, chap. III. contient une critique pénétrante des Mystiques)

P.25 Cette langue neuve, indépendante, ne relevant d'aucune grammaire classique, imprégnée d'hébraïsmes ; P.26 le texte latin de la Vulgate la contient toute et c'est là que vinrent, l'un après l'autre, puiser tous les écrivains mystiques. Ernest Hello : L'Homme : "Quant à St. Jérôme, il a créé le magnifique idiome dans lequel il a parlé. Tacite et Juvénal sont les balbutiements humains de la langue que St. Jérôme a parlée divinement."

P.28 St. Augustin dans son livre De Honestate mulierum : "Entre toutes les attaques du démon, les plus violentes sont celles de la chasteté ; les combats en sont très fréquents et les victoires très rares". Ne pouvant vaincre ce péché de la chair, les théologiens, plus tard, le codifièrent, P.29 créèrent la Mœchialogie. Le mépris de la chair ne fut pas imposé par le Christianisme

* Cf. Plotinus quoted in Symonds: Greek Poets also Proclos's refusal to marry
also Chrysostom quoted in Baton: Anatomy of Melancholy on Love melancholy

[illegible]

faire ne fit que l'adopter le prône, l'exagérer jusqu'à la plus obscure et la plus absolue
haine.* Odon de Cluny: p.30 "La beauté du corps est toute entière dans la peau.
Si les hommes voyaient ce qui est sous la peau, dorés comme les lynx
Nam si viderent homines hoc quod subtus latet, sicut lynces in
de Béotie d'intérieure pénétration visuelle, la vue seule des femmes leur sera nauséabonde.
Boeotia cernere interiora dicuntur, mulieres videre nauserent. Iste
Cette féminine beauté n'est que sabure sang, humeur, fiel. Considérez ce qui
decor in flegmate et sanguine et humore ac felle constitit. Si quis enim
se cache dans les narines, dans la gorge, dans le ventre:
considerat quae intra nares et quae intra fauces et quae intra
sales, partout. et nous qui répugnons à toucher
Ventrem lateant sordes utique reperiet.... Et si nec extremis digit
même du bout du doigt de la vomissure ou du fumier, comment nous pourrons-nous
is flegma vel stercus tangere patimur, quomodo ipsum stercoris
désirer de serrer dans nos bras un simple sac d'excréments!"
saccum amplecti desideramus!" (Collationes lib. II). p.32 Anselme de
Cantorbéry: "Clara facie satis est et forma venusta
elle est, la femme, de face claire et de forme vénuste
Et tibi non minimum lactea tota placet
et elle ne te plaît pas médiocrement, la créature, toute lactée.
Viscera si lateant occulta et caetera carnis
Si les viscères s'ouvraient ou tous les autres coffrets de la chair,
Cernes quas sordes contegat alba cutis!" (De Contemptu Mundi)
quelles sales chairs ne verrais-tu pas, sous la blanche peau!

p.32 St Bernard: "Secundum quod fornicatio quadrifarmis intelligitur"
Premièrement quand en esprit seulement, le concupiscent désire entre
dans les obscènes voluptés de la chair. Deuxième espèce, lorsque l'homme
entré dans la copulation charnelle, conduit à l'apogée cette même oeuvre
de voluptueuse concupiscence. Troisième, lorsque, ~~quand~~ échauffé de
désirs terrestres il aime la créature plus que le Créateur. Quatrième
p.46: Commodien: "oculorum acies nunquam satiatur avara" (des yeux
concupiscents, pingrards insatiablement avides").

* Dr. Fr. les Véritables Actes des Martyrs (Lyon, 1829, 3 vol).

Deo
Qua simulacra pro Dieu venerans

Corogne, vénérant les simulacres au place de Dieu, il se livre en servitude au démons" (Immunditiâ). Allusion, cette dernière phrase, à la parole de Jérémie disant de la nation juive: Moechata est cum ligno et lapide. C'est la formation avec le bois et avec la pierre, le culte de la matière riche ou enrichie.

P. 49
Juvencus dans son poème De Sodoma nous apprend comme veuve de la miraculeuse transformation de la femme de Loth, qu'elle avait gardé la détestable habitude des exonération mensuelles.

P. 52
St. Paulin de Nole: Regant Camoenis, nec valent Apollini
Dicata Christo pectora
(le Cœur voués au Christ, se refugier aux Muses, pour jouer à Apollon)

P. 49
A-t-on remarqué cette étonnant sadisme des tortionnaires qui, dans la femme, cherche à faire souffrir les organes spécialement féminins. Dom Ruinart dans ses Notes aux Acta Sincera*: "On se servait principalement de trois sortes d'instrument pour déchirer les martyrs: Ungulae, des ongles de fer; c'étaient des tenailles dont les pinces étaient pleines de dents; Uncì, des crocs; c'étaient de longs bâtons, dont le bout était armé d'un fer recourbé; Pectines, des peignes de fer avec les longs manches". Les Crocs: quelle tentation pour d'obscènes fantasmes que d'aller ravager la gaine sacrée

P. 66

indubitablement close à leur lasciveté! (ainsi se vengea Maximin sur Valentine de Césarée). Et les peignes: peigner comme un bourreau saignante le ventre déchiqueté de Théa de Gaza. les ongles: en serres d'une féroce griffe les jeunes seins de la Tyrienne Théodosia.

P.[illegible] Sidoine Apollinaire: Necessitas abjecta nascendi,
Vivendi miseria, dura moriendi — Domino papae Lupo

~~Dans les Commonitoires~~,
Claudius Marius Victor P.[illegible] dans De la Perversité des moeurs romp avec les traditionnels la misogynie & constate que c'est aux hommes qu'il faut imposer la responsabilité de la féminine perversité. "L'homme est aussi souvent tentateur que la femme tentatrice. C'est nous, les hommes, qui exigeons pour notre plaisir, qu'elles se vêtent de soies, se parent de pierreries." P.[illegible] "Les femmes ressemblent à d'excellents miroirs qui reçoivent sûrement les images des objets qu'on leur présente; tels hommes, telles femmes".

P.[illegible] Rodeschalk: Amas ut pulchram facias — Tu l'aimes afin qu'elle soit belle
Fulbert: P.[illegible] Sex gradibus consummatur perfectio casta. En 6 degrés se consomme la parfaite chasteté,
Castitatis praedus
I Primum, dum vigilas flexum nescire pedem cubitum; d'abord, durant la veille, ignorer les coups de coude de la chair;
ensuite chasser de son esprit les lascivités diurnes;
Quem sequitur lascivus amor non volvere corde.

Faillere, flere, nere, desiz deus in Mulierem ; chaucer; "Wife of Bath"; Parlement; "Deeth weeping, spinning God hath yive / To Wommen kindely, whyl they may live"; Pattenham, English Poesie, I. VII: "Faillere, flere, nere, mentiri, nicher, tagere, pecher, grongner, soie statuer, Estre in Amour"

Jouis ne pas même être touché de désir devant la beauté aperçue

Tum ne vel leviter speciem cernendo cupiscas ;

4e que ne pas être ému génitalement

tactus erit nec turpiciter genitale moveri ;

5e que ne pas être troublé par l'audition de paroles d'amour.

auditus ob auditum verbum nil mente vagari ;

le 1er, n'être en pensant le jouet d'aucun phantasme

ultimus, in somnis phantasmate ludi :

Ce dernier, nul pas soi-même ne l'atteint, mais seulement par la grâce

Hoc sibi nemo rapit, sed Christi gratia praestat.

192 Mais garder pendant le jour une certaine diète: une livre de nourriture solide, une seule chopine de vin, le travail, le guet la rogation célébrale (rogatio cerebra) afin que la chair encrassé n'écrase pas la languissante pudeur" (Castitatis gradu

p. 199 22 XII.

Chap XI. Bestiaires & lapidaires.

p. 218 Femme, goût mal à la fois miel et poison.

Marbode: Femina, dulce malum, pariter favus atque venenum.

— De Meretrice cf 229 une diatribe anonyme: Mulier est confusio incurable petit rose

hominis, bestia insanabilis, fetens rosa, tristis paradisus punishment vitter sweetness

dulce venenum, poena delectabilis, dulcor amarus.

p. 247 St Bernard de Clairveaux: "Pourquoi" la chair s'réjouit-elle, cette

pature pourles vers? "Cur caro laetatur quae vermis nourriture de vers. masse / pourriture

esca paratur" p. 248 O esca vermium! ; massa universi!

p. 252 Ailleurs l'homme a pour heritiers les vers, le virginal prêtre, les

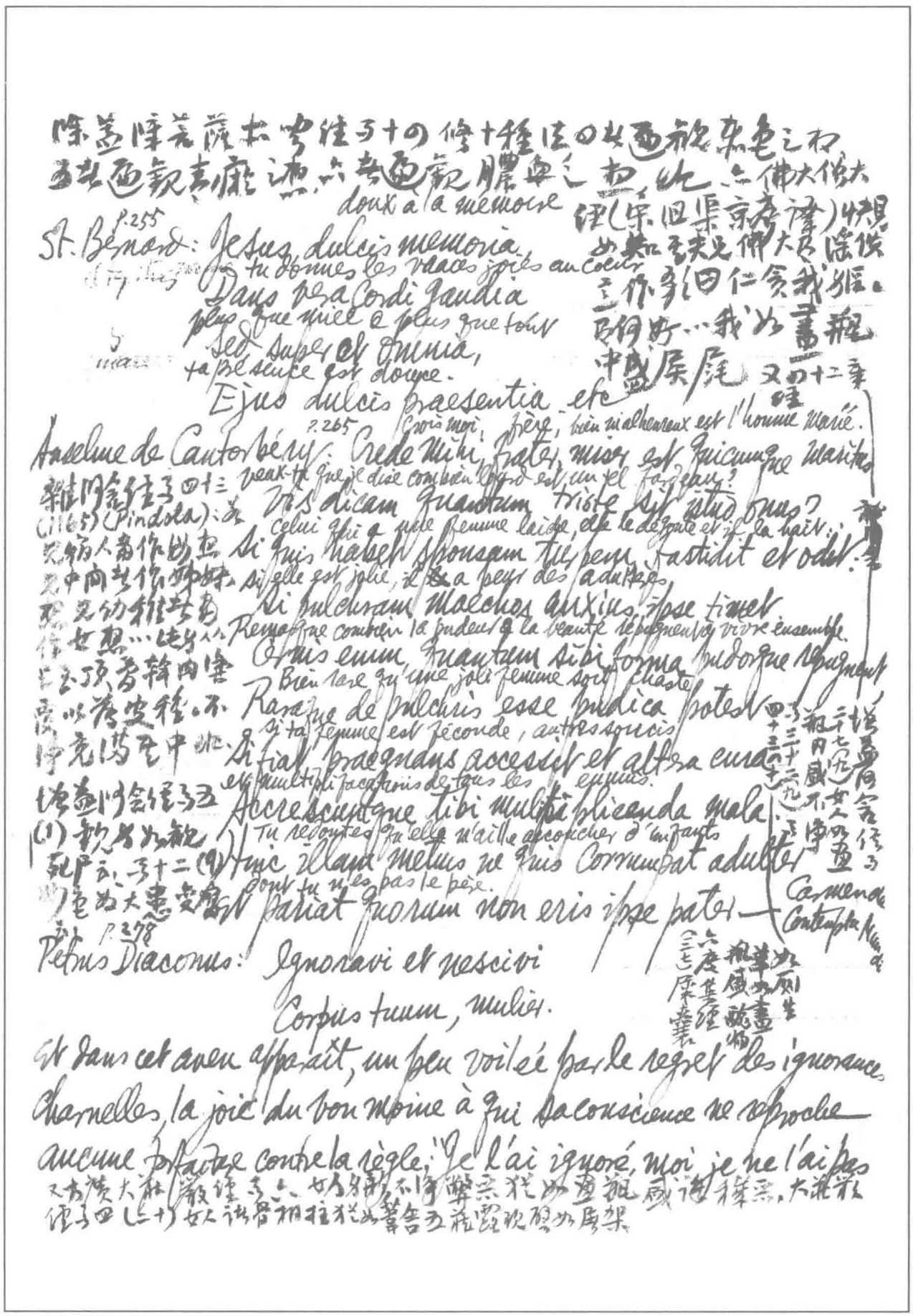
Herade: Sicque homo vermes, bestiae, serpentes hereditabit crapauds et les serpents.

sa moelle se change en serpents, sa cervelle en crapauds —

Hortus deliciarum

動明代抒情小生時芳蘭詩小歌とお灾

Word Book of Italian verse pp. 21, 17.



Comme ton corps, ô femme !"
P.293 Adam de St. Victor: Post hominem pernis, post vermem fit vermis.
P.332 les légendaires, pour vanter et prouver la virginité de Marie, descendant aux détails même de la fecondation:
P.333 Nec gravidata viscera — ses viscères gravidées ne
Sunt tamen per ulla — le furent par l'opération
Patris membra, — d'aucun membre génétateur
Sed ex fide sola.... — mais par celle de l'unique foi
Haec est virgo non irrigata — voici la vierge qui ne
Sed Dei gratia florigera — fut pas arrosée; par la grâce de Dieu, elle porte des fleurs.
Tu as distillé la rosée sacrée en Marie.
Tu rorem sacrum stillasti in Maria
Amator sancte quo intacta impregnatur Maria
Amant très saint par qui, inviolée, Marie fut pleinifiée
ne perd sa fleur, ne sa grossesse.
Celui qui sans semence et sans éjaculation fécondée.
Qui sine semine et rigante semine te fecundavit Maria.
P.334 Come de Jérusalem appelle Marie: "la mère ignorante du mâle".
P.337 Très anciennement une grande dispute théologique s'éleva sur le point de savoir par où, par quel pertuis, ce sperme essentiel avait pénétré dans les viscères sacrés de la Vierge. Un hérétique du nom d'Elien fut condamné au concile de Nicée pour avoir dit: "le

Verbe est entré par l'Oreille de la Vierge": Alors l'opinion contraire
celle qui admet la pénétration par les voies naturelles, est donc
probable. P.335 Néanmoins l'Église a laissé Ennodius répandre la thèse
d'Élien: Gaude, Virgo, mater Christi cf. W.E.H. Lecky, Hist. of Rationalism, I, 212;
Quae per aurem concepisti. Memoirs of Casanova, E.T. by A. Machen, VI, p. 185
P.337 Gerson dans la XIXe Notule de son Traité de la Simplication du
Coeur: "Il n'y a rien de plus suspect que l'amour, même en vers
Dieu. Surtout en des femmes ou en des hommes à tempérament de
femme — Vinos, mulierosos, complexionatos!"
P.340 le Moyen âge ignora ce qui est pour notre hypocrisie la sainteté
"énorme et délicat" ne combat jamais en quoi il pouvait bien être indécent
délicatesse, la pudeur. Il de parler librement de l'péché de la chair; il
concevait que la chasteté était l'abstinence réelle & non la modification des péripéties,
dissertait de la génération, qui n'est
P.367 le jugement dernier ou l'enfer dans Dies Irae, c'était la consolation
selon Boèce que l'entrée dans la substance (ingressus in substantiam), comme du boire ou du manger,
le pouce et aussi
du Moyen âge ... Illusion pour illusion, celle-là valait la vaine justice
humaine dont on nous leurre.
P.389 Thomas à Kempis: Cras est dies incertus: Et qui scis si crastinum
tomorrow is a day uncertain: & who knows he shall have
habebis? (Imit. lib. I Cap. XXIII). P.390 Deus meus! Amor meus! Tu totus
la tomorrow? my God my love you are all
meus et ego totus tuus! Dilata me in amore, ut discam interiore cordis
to me & I am all to you in order that my heart interior mouth may
os degustare quam suave est amare et in amore liquefieri et
my heart I learn to taste how suave it is to love & to melt & swim plunge in
natare (lib II Cap. XI)

Poetic language means exclusively what it says & says inclusively what it means, i.e. an expression which is self-luminous & requires no reference beyond itself for the completion of its meaning. A poem, like a picture, must be solid & opaque. This opacity is not easy to achieve. It requires sustained creativity to keep a language thick, full-bodied, indescribably present & to prevent the completed meaning which is expressed from suggesting further possible meanings not expressed. For poetry, like all art, is the attempt to present a completed thing & not to provide a stimulus for further thought. Poetry, when successful, is thus a fixed, precise, unalterable whole of which no re-expression or translation is possible.

The lawyer may lose his case, or the bacteriologist may be the cause of death, but the philosopher's mistakes only bring on more philosophy.

Artistic expression is not mere manifestation (a falling stone manifests the power of gravity without expressing it) or mere symbolic reference (a road-sign, a mathematical symbol).

The Elements of Unintelligibility in Whitehead's Metaphysics, by W. M. Urban: His unintelligibility is the product of two tendencies in Modern thought. (1) Bergson from whom, he admits, the organicist philosophy has

Yes cf. as Diderot: "Notre ~~tabl~~ âme est un tableau mouvant, d'après lequel nous peignons sans cesse ... l'esprit ne va pas à pas comptés comme l'expression ... la diction la plus vives est encore une froide copie de ce qui se passe dans notre entendement" (Lettres sur les Sourds & les Muets)

for its main insights. Natural language was made to handle the static & cannot grasp the dynamic; it is not "moulded on reality" (cf. Process & Reality pp. 78, 122); it expresses a useful abstract for life, but is in error when it seeks to express the nature of things — pragmatic. (2) The "New Logic" which tells us that ordinary language distorts reality & must therefore be abandoned for non-linguistic symbols, the ideal being a mathematical description suggested by Russell. Hence a re-designing of language in Process & Reality which produces the same feeling of intellectual giddiness as the later writings of James Joyce. The genetic fallacy that because language was first made as an extension of the "tool-making function", it must remain so, underlies both of the philosophies from which W. has drawn his inspiration ... The Universe having been pulverised into "events," language must be pulverised into verbs. In W's system, there is no "thing" & nothing has or does anything. Nouns & adjectives ~~are~~ symbolise "states"; they can represent the static only. Reality being dynamic, the burden falls on the verb (cf. Creative Evolution, Eng. tr. p. 363*). In his attempt to use a language wholly of verbs, W. is subject to the same fatality which followed Hume & which W. deprecates — the necessity which compelled Hume to speak of the Self as a series of impressions & at the same time

* Cf. also Essai sur les Données immédiates de la Conscience p. VII, 99, 126, upon the "solidification" of impressions by language. F. J. Hutcheff: Stikhotvoréniä (Poems) p. 90.

Silentium, vers 10: "La pensée exprimée est un mensonge". Quoted Meyerson: Cheminement, 535. Cf Victor Egger in Benrubi: Les sources & Les Courants Tyes Grand Courant.

as Hal which has the impressions

Intelligible Communication, by W. M. Urban: Plato said in the Theaetetus that knowledge is judgment plus discourse (i.e. communication). The Quaestio facti concerns the nature & range of communication; the Quaestio juris concerns the conditions of communication. Communication by language is but one phase of a more general phenomenon. Bees & ants, e.g. communicate ~~with~~ among themselves. Karl Bühler in his Die Crise der Psychologie (pp. 51 ff.) contrasts animal communication with human as extended by language. In the animal world, the signs always remain adherent to the things signified, & this non-mobility of signs forever limits communication to the here & the now (cf Ernst Cassirer: Die Philosophie der Symbolischen Formen, III, 385 ff.). The sign thru which communication is given, is in the animal world always a cue to behavior — behavioral communication. Here is this behavioral communication between human beings also. Balzac: "Where we cannot understand each other with our heads, we can do it our tails", e.g. the erotic "language" of eyes.

not intelligible

The similarity of reference which makes intelligible communication possible includes (a) similarity of referent, but also (b) similarity of context

* Das Verstehen. Dilthey: "Things we describe; persons we understand". an anti-metaphysical is an antiquated Metaphysician

or Universe of discourse. Speaker & hearer cannot understand each other unless they recognise the same Universe of discourse & mutually acknowledge the presuppositions which determine it (e.g.: if the speaker says, the sun rises & sets, & the hearer retorts, it does not rise & set but revolves: the two are referring to the same thing but to different contexts). Behavioral Communication on (a); intelligible both (a) & (b). The essential condition of Mutual Understanding* is what the Scholastics called Suppositio, Husserl calls intentionality, & Sapir calls "tacit recognition" of the Universal (Language II.)

Language is elliptical; there is much more understood than expressed. [In our understanding of an intelligible Communication, much is 'understood'].

What Lowell calls Thoreau's "Versification". Thoreau had no candid friend to tell him what Dryden told Cousin Swift.

Love of his own country consists in hatred of other countries

Reiner Maria Rilke { la gloire n'est rien d'autre que la somme des malentendus qui se forment autour d'un nom nouveau

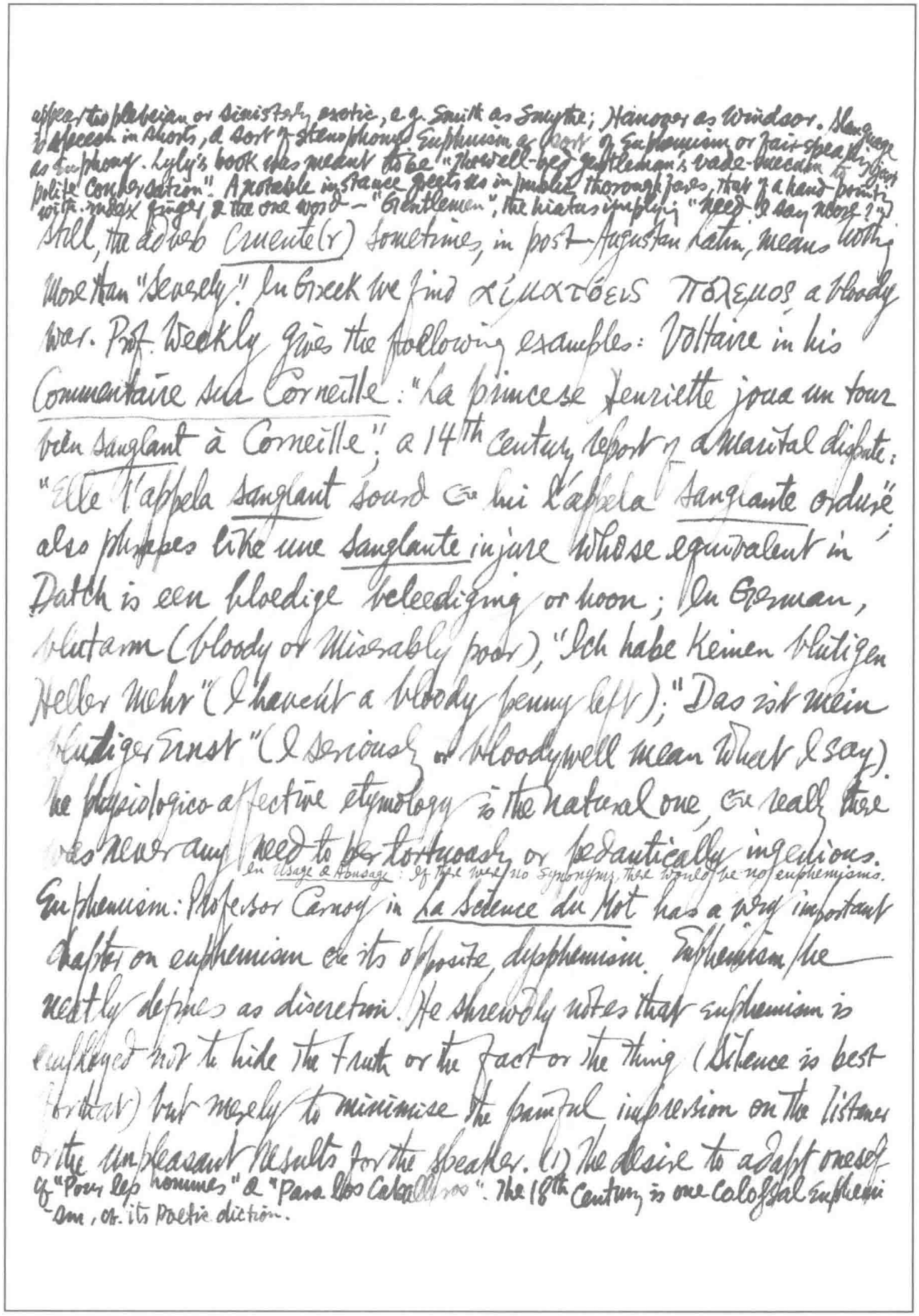
waste no words can get achieve eloquence.

Words, Words, Words! by Eric Partridge. "Solecism", "Barbarian" etc.
cf. Ernest weekley: Words & Names, ch. X: Xenophobia.
Offensive Nationality: We have all heard nationalities used offensively in such phrases as Dutch courage, French leave, Young Turk & felt that it must be a crime to be a foreigner. Early in the 16th century Greek & Turk were employed in an offensive way; from about 1580 to about 1650, Spanish was the scapegoat; in the 17th century, Dutch was common as an insult; in the 18th & 19th centuries, French meant unpopularity; & during the War, German conveyed an adverse opinion. Greek designated a cunning person, a cheat, a cardsharper. The phrase a Greek gift which implies treachery, refers to the wooden horse and the fire: "Timeo Danaos et dona ferentes." Turk signifies cruel men, tyrants, savages. Spanish & Dutch due to trade rivalry. French because the grandeur of le Roi Soleil stank in the nostrils of all good Englishmen.
cf. Ernest weekley: Words & Names, ch. VI: "Mumbo-jumbo"
The Devil & his Nicknames: Best book by Paul Carus: "A History of the Devil & the Idea of Evil," tr. Eng. 1900; Maurice Garçon & Jean Vinchon: "The Devil" tr. Eng. 1929. The Devil is famous in literature & either he or his Prime Minister appears as the hero, or as the truly central character, & such works as Marlowe's Doctor Faustus, Milton's Paradise Lost, Defoe's Political History of the Devil, Goethe's Faust, Lamb's poem on the Devil, Le Sage's le Diable Boiteux, Southey's

"The Devil is good when he is pleased," "When the Devil is sick, the Devil a saint would be."
Devil's Walk, Coleridge's Devil's Thoughts comic poem, Barbey D'Aurevilly's les Diaboliques, Baudelaire's poems, Richard Garnett's Twilight of Gods etc.]!
Familiar Terms of Address: In fact "Comrade" generally indicates that the speaker is envious of the other's position, "brother" that he intends to get some of his money: "If a man call you 'brother', put your hand in your pocket — or keep it there".
Rhyming Slang or Back Slang: John Camden Hotten, pioneer in the study of the subject in the Slang Dictionary (1858). Sir Walter Scott = a pot. Kakeb genals = Cheek slang.
All Fools' Day: Fool, fool, April fool
You learn naught but by going to school.
In old-time London, children were asked to fetch a pint of pigeon's milk or to buy a copy of "The History of Eve's Mother" [of the famous bull in Paradise Lost censured by Bentley (& De Quincey)].
American Cant: Godfrey Irwin: American Tramps & Underworld Slang: "Racket covers every illegal or criminal activity." A person is placed "'on the spot' when he is lured to any given place to be killed or kidnapped." A Rubber-neck = one so inquisitive that he stares until his neck is stretched.

Euphemism: the Greeks spoke of the Furies as the Eumenides, i.e. Gracious Ladies. Similarly, the Romans hailed the Fates as Parcae, the Spaniones forsooth, whose direst prerogative was to spare not! Death, e.g. see Ecclesiastes chap. 12. i.g. "passed away", "at rest" — even impersonally: "it happened last night". madhouse = asylum, mental hospital etc. The Romans called a thief "homo furium literarum".

The word Bloody: Professor Ernest Weekley in The Romance of Names has compared the British workman's exclusive preference for bloody with the refined circles' nice, the schoolgirls' ripping and the schoolboys' decent. In words Ancient & Modern he adduces a most helpful early example from John Marston's Faun (1606). Here someone is described as "cruelly eloquent & bluddily eloquent" — bloody is an intensive epithet. He also shows that the adverbial use of bloody instead of bloodily is "due to an instinct which tends to drop -ly from a word already ending in -y, as in very, jolly, pretty". Masefield's line in The Everlasting Mercy (a poem sensational for its bad language): "I'll bloody burn his bloody sticks" is however wrong; such a character would rather have said "bloody well burn". It was in 1912 that G.B.S. startled London & indeed flattered the whole Empire by making Liza Dolittle in Pygmalion use the word in ordinary dialogue (Act III). Physiological origin, chosen as an "explotive for its grisly repellent sound & sense". The corresponding word is similarly employed in other languages. The Latin adjective cruentus is found not only with victoria, bellum, but with ira & dies, & more significantly to avoid the crude word "fur". A verbal chiaroscuro, a process of half-tones & subdued lights. Even proper names are euphemized when they



effect: the plebeian or sinisterly exotic, e.g. Smith as Smythe; Hanover as Windsor. Slang is speech in shorts, a sort of stenophonic euphemism; a sort of euphemism or fair-speaking as euphony. Lyly's book also meant to be "how well-bred gentleman's trade-lucrative to [illegible] polite conversation". A notable instance: gents as in public thoroughfares, that of a hand-pointing with index finger & the one word — "Gentlemen", the hiatus implying "need to say more?" Still, the adverb cruente(r) sometimes, in post-Augustan Latin, means nothing more than "severely". In Greek we find κρυεροὶς πόλεμος a bloody war. Prof. Weekley gives the following examples: Voltaire in his Commentaire sur Corneille: "La princesse Henriette joua un tour bien sanglant à Corneille"; a 14th century report of a marital dispute: "Elle l'appela sanglant sourd & lui l'appela sanglante orduë" also phrases like une sanglante injure whose equivalent in Dutch is een bloedige beleediging or hoon; in German, blutarm (bloody or miserably poor), "Ich habe keinen blutigen Heller mehr" (I haven't a bloody penny left); "Das ist mein blutiger Ernst" (I seriously or bloodywell mean what I say). The physiologico-affective etymology is the natural one, & really there is never any need to be [illegible] or pedantically ingenious.

En Usage & Abusage: If the were no synonyms, there would be no euphemisms.

Euphemism: Professor Carnoy in La Science du Mot has a very important chapter on euphemism & its opposite dysphemism. Euphemism he neatly defines as discretion. He shrewdly notes that euphemism is employed not to hide the truth or the fact or the thing (Silence is best for that) but merely to minimise the painful impression on the listener or the unpleasant results for the speaker. (1) The desire to adapt oneself of "Pour les hommes" & "Pour les Caballeros". The 18th Century is one colossal euphemism, or its poetic diction.

Goethe am 26 Okt. 1813 bei Riemer: "Deutsche haben keinen Geschmack, weil sie keinen Euphemismus haben" (cited Sprüche in Prosa, ed. G. v. Loeper, p. 33, under § 79).

for know where to go, i.e. go to hell

Lady's Maid Complaisance than Virtue

to the general sentiment, suitable to the time, place & other circumstance, e.g. not to employ trivial words in poetry or on the contrary not to use highly technical words in ordinary conversation (2) the effort to enhance the value of what one possesses or of what one gives, e.g. saloon for bar Mr George McKnight: English words & their Background. (3) Respect for the person addressed or the desire to impress or please the person addressed, e.g. lady for woman

to fall (asleep) in the Lord

(4) the need to tone down a painful evocation, e.g. to pass away for die (5) social & Moral taboos e.g. a pregnant woman is in an

friend = lover to pay a visit "to provide one's horse (woman) to wash one's hands" (Man) = go to W. C. (Yiyen euphemism) "to W." Numen let Nomen

interesting condition (6) superstitious taboos & Religious interdictions.

Marryat's Peter Simple: "I asked my father if I should have the pleasure of helping her to a piece of the breast. She looked at me indignantly & said, 'Curse your impudence sar .... I take a lilly turkey bosom, if you please'". Trousers = inexpressibles (1790), indescribables (1794), inexpressibles (1824), unmentionables (1836), inexplicables (1836), unutterables (1837), innominables, indispensables, unutterables, inexpressibles (1840–3).

Prof. E. Weekley's „on Dictionaries" in Adjectives & Other Words

John Wesley: "The Complete English Dictionary .... N.B. The

1753

o of Hugo quoted in Austin Dobson: 18th Cent. Vignettes "Journal to Stella".
* E.F. Benson: As we were.
grossest old bear
author assures you, he thinks this is the best English Dictionary in the world."
Philology is the study of polite literature: Criticism".
When some young ladies thanked Dr Johnson for omitting indecent words, he replied with a laugh, "so my dears, you have been looking for them".
Captain Francis Grose: Classical Dictionary of the Vulgar Tongue (1785)

Contes Drolatiques, par Honoré de Balzac.

Premier Dixain:

La Belle Impéria: Près d'elle le prebstre se pelotonnoit sans mot dire, mais parlant de ce bon langaige auquel les dames entendent sans poinct, virgules, accents, lettres, figures, ni caractères, notes ou images de Péché Vesniel*: La dicte Blanche estoyt pucelle comme jamais pucelle ne fust; pucelle à ne point cognoistre l'amour; pucelle à croire que Marmotz estoyent issus d'ung chou frizé.*
Le vieux Mari s'enflamma à voir les exquises perfections de Blanche. Aussi, desflorast-il les neiges de sa vieillesse effeuillée.... où il vid bien que Dieu s'estoyt amusé à lui donner des noix quand il n'avoyt plus de dents.

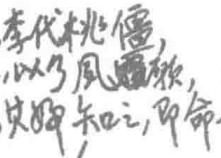
x cf Décaméron, II, 10; Sercambi: De preloti adultero; Les Cent nouvelles nouvelle (Ia 86e); Le Grand Parangon (Ia 175e); La Fontaine: Le Calendrier des Vieillards

夫不典文，此词曰须臾嘉日，合欢方始生尔.

Sans le savoir, la comtesse estoyt incommodée de son puccelaige qui lui matagrabolisoit la cervelle et la grignottoyt de partout.* "Las, ma mie! — lui dit-il — en vous prenant pour femme, j'ai plus eu d'amour que de force, et j'ai faict estat de vostre miséricorde et vertu. Le deuil de ma vie est de sentir tout mon pouvoir dans le cueur seulement.

— Et comment donc a fait la vierge Marie? — Ho! respondit l'abbé cecy est ung mystère. — Et qu'est ung mystère? — Une chose qui ne s'explique point et que l'on doit croire sans examen aulcun. — Et père, ne saurais-je faire ung mystère?

[Sainte Lidoire, quoiqu'elle fusse déflorée par un jeune homme, ne commist qu'un péché véniel, parce que la sainte "n'avoit aulcune-bougé"]. Oh, mon père, dit-elle, soyez seur que je ne bougeois pas. Elle se rendit dans son désir muet, comme une Gastean qui s'enfarine — Viens ça, René! [le page qui engrossa Blanche] Sais-tu que là où j'ay commis des pechés vesniels, toy, tu en as faict de mortels? — Je pense, fist-elle, que vous avez deu faire des armes en amour de bon matin pour estre ainsy piéça rugné. — Oh! respondit-il en soubriant comme vous vieulx gaillards



Sur leurs remembrances amoureuses, à l'aage de 13½ ans, j'avoys engroissé la Chambeière de ma mère... Sur ce, Blanche cuyda que René (15 ans) deborgr estre suffisamment garny.

—Ha, Madame, suys-ie un mangeur de bouddes pour croire que vous avez si grands pertuys qu'un paige gentil sans vous esveiller! —Vère, ie l'ay bien gratieulsement senti; mais comme vous ne m'aviez appris la chose, j'ai creu resver!

La Myre du Roy: [Un avocat perdit sa femme au Roi sans avoir "aultre licence que de toucher le poil de sa veste" dans la nuit de noce.] Mais il estoit beau faire*, il sentoyt toutesfois l'avocat. Il ne fust pas si advisé que la belle prandiere de Portillon laquelle ung dimanche, se voulant mettre en atgues pour ung bien autant, levsioyt son pertuys, et glisant le pénultième doigt ung petist où vous savez, elle se plaisoit. —Ah! mon mignon! fisselle, tu t'advises de sentir encore? Là, là, ie vais te rincer avecque de l'eaue tiede pour t'empescher de te dilater.

La Mesdisme se tira de son roole à merveille, resgallant le chiquanous de ces pas sablement gentils, torsions, saults, sus sauts convulsifs, comme une carpe sur la paille, en faisant des ha! ha!

* cf. l'autre conte de Balzac paru dans la Caricature (11 Nov. 1830) intitulé La Colique où les coutumes resserrèrent violemment les sphincters qui la dispensoyent d'aultres parolles. Mais paravant de finer, cet amant qui vouloyt conserver le souvenir de cette bonne nuyt-ée d'amour, à la faveur d'ung soubresault, espila sa femme, je ne sais où, vu que je n'y estois poinct, et tirast en sa main ce précieulx gaige de la chaulde vertu de la belle fille. Vers le matin, quand le coq chanta, la belle fille se glissa près de son bon mary et feignist de dormir... Le bonhomme, griefvement marry de laisser ce sien trésor, voulsist voir la source de son bonheur esvanouy. — Oh! oh! fist-il, j'ay eu blond ce vecy qui est noir. — Mais, lui dit la Meschine, ne scavez-vous poinct que ce qui est desplanté meurt ou se décolore. L'Héritier du Dyable: De son vivant, jamays son ialy tettin ne se fust laissé choir comme il est.

Les Joyeulsetez du Roy Loys le Unziesme*: C'est luy qui disoyt que quatre choses sont excellentes ou opportunes en la vie, à scavoir: fiancher chaud, boire frais, arrester dur ou avaller mou.

Toujours sa vengeance fut instice.

Cette Nicole étoyt garnie de deux grands, beaulx ou amples coussins de natture, fermes au déduict.

Il avait la bouche aussi souvent close & se riaulse que le cas de Madame estait souvent ouvert et riant.

* Viole 计奏朝臣，但放中置腐菜，而開放中仍置一像女人，朝臣不敢拔掩，至

le Cardinal demanda qui estoyt le plus petiteulx pour une dame: ou le premier ou le dernier trayter. A quoi la Beaufetuys respondit que c'estoyt le dernier; vu que elle ne scavoyt ce qu'elle perdoyt, & au premier ne scavoyt jamais ce qu'elle gagnoyt. cf David Cecil: Two Quiet Lives P.22

*Le Cardinal fust contrainct de donner issue à une notable lost; et lors, il eust bien voulu estre en Allemagne, où l'on vous salue à ce subject; car, entendant ce langaige gastréitonne, le Roy regna le Cardinal en fronsant les sourcils. Hors, les autres convives se délibérèrent de résoudre aultrement les vaisseurs qui gesnouilloyent déjà dans leurs cornues pancreatiques... A tout ce que disoyt le Roi, la Balue respondoyt: — ouy, Sire!.... pour estre délivré de cette faveur contrier ses chaulses, vu que l'eau estoyt dans ses caves & que il alloyt perdre la clef de sa porte postérieure. Tous les convives en estoyent à ne scavoir comment arrester le mouvement du vray auquel la nature a donné encore mieulx qu'à l'eau, la vertu de tendre à une certain niveau. Lesdittes substances se mollifiyent, & coulloyent en travaillant comme ces insectes qui demandent à issir de leurs cocquons; faisant laige, tourmentant, & Mes. Cognoissant la maiesté Royalle; car rien n'est ignorant, insolent

Comme ces maudits objects, ça sont importans comme tous les détenus auxquels on doibt la liberté.... Mais quand il ouvrit la benoîte huisserie il trouva la dame en fonctions sur la chaire comme une pape en train d'estre sacré, ça dut rengaisner son fruict mur.... Il s'en alla dans une coin, espérant que devant le Roy, la chose [peut] serait assez saige pour ne rien sentir.

Le Connestable:

La Pucelle de Thihouze: Ce bon chéir homme s'estoit enamouré d'elle avecque une passion de vieillard, laquelle augmente en proportions géométales, au rebours des passions de jeunes gens; pource que les vieulx aiment avec leur foyleresse qui va croissant; les jeunes, avecque leurs forces qui s'en vont diminuant.

Les Cent Contes drolatiques sont plus faits pour apprendre la morale du plaisir que pour procurer le plaisir de faire de la morale.

Le trèx d'armes: 一騎士外出，託妻於另一騎士；妻後之，士託妥妻，回時妻貞，彼不及亂 (C'est un droict précieulx où est logé l'honneur des maris est intact).

L'Apostrophe: C'estoyt une haine cramoisie, de bon tainct une haine cardinale. Il se disoyt: "Je mangerois de sa chair! Dà, je

女善放屁觸物也，恐失歡於夫，向計於母
le chaulde Lillon = Con

propre cuire l'un de ses Tettins et le Croquerois mesme sans Saulce.
—Ah! mon Mignon, disoyt la Tascherette en l'estreignant comme pour se l'engraver dessus l'estomach, je t'ayme tant que ie voudroys te croquer!.... Non... Encore mieulx, t'avoir en ma peau pour que tu ne me fuittasses iamays.—Je le veulx bien! respondoit le prebstre; mais je ne truys y estre tout entier; il faut se contenter de contenter de m'avoir en detail.
Epilogue: Il ne fault jà estre Comté pour obtenir des faveurs.
Douxième Dixain.
Les Trois Cleres de Sainct-Nicholas: Ah! Perrine, n'y vas pas, il y faudroit un C.l de fer!.... encore l'useroit-on bientost.
Mais, dict-elle à sa fille*, i'avoys une seure recepte que me légua ma bonne mère, pour amener à rien ces Paroles de Satan et les exhaler sans bruit. Pource, besoing est laisser mijoter la substance venteuse et la retenir à l'yssue du Testins; puis, de soubdain pousser fermement; alors, l'aër, s'estant amenuizé, coulet comme ung Soupcon muet. Et, en nostre famille, ceay s'appelle estranger les pets! Sa fille tassa ses flatuositez au fond de son tuyau comme un Souffleur d'orgue attendant le premier Coup de la messe. Puis, venue en la chambre nuptiale, elle se délibéra

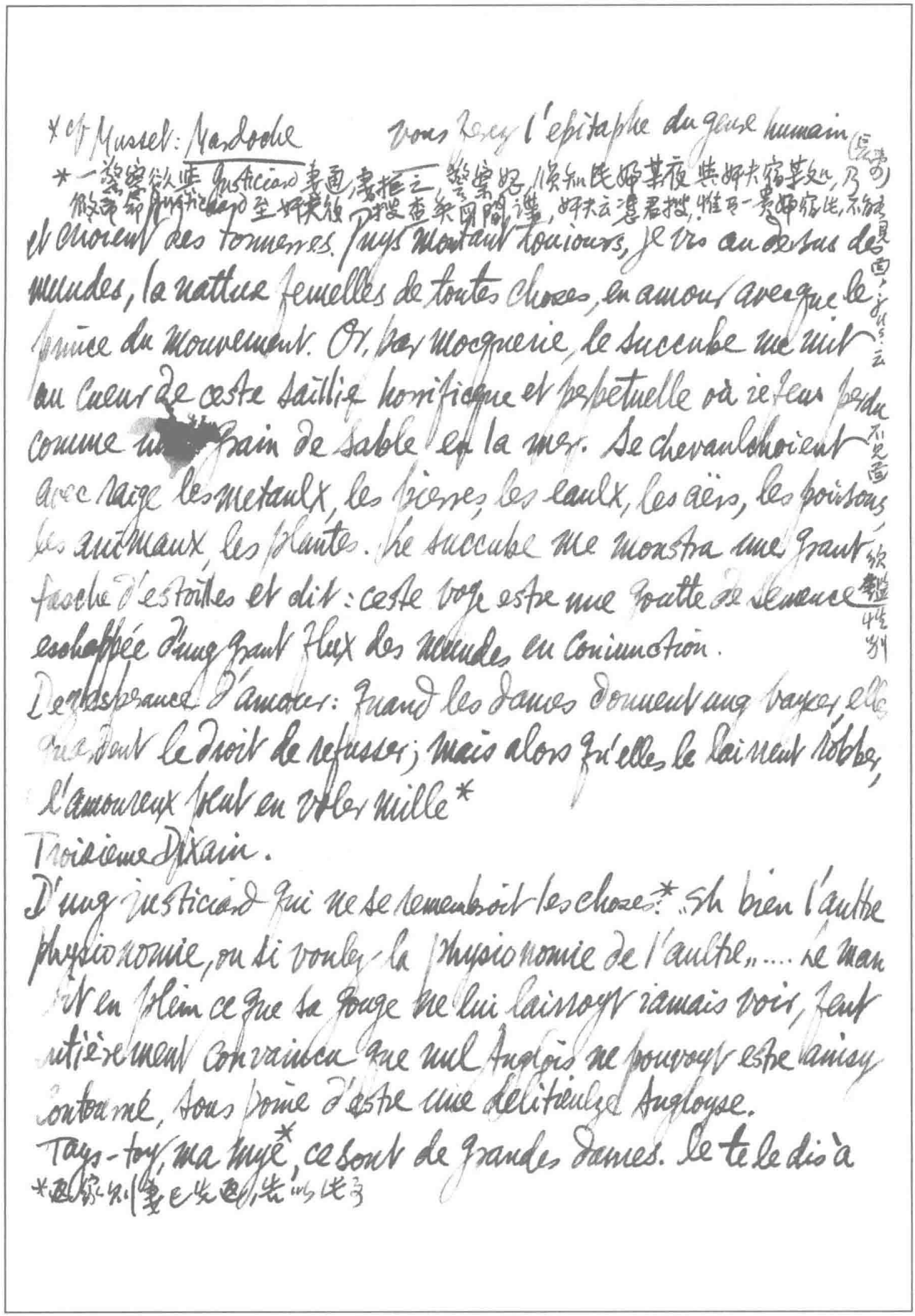
Lodame ne toucha point au repas, vu que son coeur etait gonflé comme eponge ou avait diminué l'estomac

*新婚女妇，乃不餐人肉，乃夫与妻之继母，妻与继父受业。

d'Espulser le tout en montant au lict; Mais le fantasque élément s'estoyt si bien cuit qu'il ne voulut point issir. Au Minuit de la nuict, son petuit, ayant eu lors phantaisie d'esternuer, fit une telle deschage de Couleuvrine, que vous eussiez creu comme moi que les Cieulx se deschiroyent. Tudieu, lui dis son mari, vous gagneriez votre vie à l'armée avecque ceste hatillerie.

Le Dangier d'este trop Cognebin:* le Sieur de Montcontour disoit à ses amis: Faites comme moi, soyez Cocqus en kebe et non en Gebe

Le Succube: En ceste délectation mortelle, ie voyois le Visaige ardent dudict Succube, qui rioyt, me disoyt mille parolles agnaisantes: Comme quoy i'estoys son chevallier, son seigneur, sa Dame, son iour, sa Journée, sa vie, son bon, son meilleur chevaulcher: Chevaulche, chevaulche, mon chevaulcheur! Tiens toy ferme en la croupe de ta jument, en ses crins, en son col, et chevaulche, chevaulche mon chevaulcheur! tout chevaulche! la terre Couplée avec le soleil, en une Conjunction d'où sourdoyt une gamme d'estoyles. Chaque Monde femelle faysant la joye avec un Monde Masle. Ards, au lieu de parolles comme en disent les créatures, les Mondes suoyent d'ahan nos oraiges, lancoient des éclairs



* Cf Musset: Namouche Vous Rey l'epitaphe du genre humain
* 一說官欲拷 Justicier 書面，書拒之，警察照 俟知民婦某夜與奸夫宿某處，乃
飯畢命 [illegible] 至奸夫旅 搜查奸夫開門讓，奸夫云 君搜，惟吾一貴婦宿此，不
et croient des tonnerres. Puys Montant toujours, je vis au dessus des
mondes, la nature femelles de toutes choses, en amour avecque le
prince du mouvement. Or, par mocquerie, le succube me mit
au Cueur de ceste saillie horrifique et perpetuelle où ie fus perdu
comme un grain de sable en la mer. Se chevauchoient
avec raige les metaulx, les pierres, les eaulx, les aërs, les poissons
les animaux, les plantes. Le succube me monstra une grant
fasche d'estoiles et dit: ceste voye este une portte de semence
eschappée d'une grant flux des mondes en Conjunction.
Des desperances d'amour: Quand les dames donnent aux vaincz, elles
ne peuvent le droit de refuser; mais alors qu'elles le laissent robber,
l'amoureux peut en voler mille*
Troisieme Dixain.
D'ung Justicier qui ne se remembroit les choses: "Sh bien l'autre
physionomie, ou si voulez la physionomie de l'autre,.... se man
voit en plein ce que sa Gouge ne lui laissoyt iamais voir, fut
entièrement convaincu que nul Anglois ne pouvoyt este mieux
Contenté, sous Corne d'este une delitieuse Angloyse.
Tays-toy, ma mye*, ce sont de grandes dames. Ie te le dis à
* 西家有[illegible]先[illegible]先[illegible]比之

toy seullement, tout est grand en dyable chez elles. — Vse, fict-elle en soubriant, suys-ie mieulx? — Ha! fict-il tout esbloy, il y a iuste ung grand empan de moins. — Elles ont doncques plus de ioye, fict-elle en soupirant, veu que j'en ay tant pour si peu. Sur ce .... elle se laissa friablement convaincre du grand plaizir que Dieu ha mis en petites choses.

Sur le Moyne Amador: La bouche d'une femme ne est pleine de parolles que quand son petits est vuyde. (一男士欲娶李妻，一修士劝妻妹女亦，妻不从之，遂回心). Les Moynes sont plus beaulx que les chevalliers.

Berthe la Repentie: Ainsy fut celle de faict, quoique mes (修士之妻未婚而孕之女之父)

La Belle fille de Portillon: La semaine a tous ung que il y avoit des vrais playsants ou des vrais trez mauvais, que la Portillonne n'avoyt jamais ne desirs ne plaisir il luy estoit des plaisirs ou desirs

La Fortune est touiours femelle: Elles font l'amour, le defont le defont pour le refaire, et l'ayant refaict, le font tout ours ou n'ont aultre chose à faire que ceste chose qui veut toujours estre faicte.

* Elle est une véritable contigiana (meretrix honesta) l'une de ces femmes raffinées qui furent les muses & les personnages considérables de la

Dicts lucongeus de Trois Pelerins: Le Seigneur Dieu Dieu ayant tourné la teste durant que il fabricquoit Eue, ly dyable print ce temps pour boutter son doigt en ceste trop parfaicte creature & fict une chaude plecqure que li Seigneur eust cure de boucher par un joinct, d'où les fraccelles. Adorisant cette clôture, li dyable feia tor la peau le sieur Adam qui dormoit et l'estendit en imitacion de sa gueue dyabolique, ains l'ource que li fez des hommes estoit sur le dos, ceste appendix se trouva devant.

Naïveté: — Le gael de deux est Adam fict Francoys en Gaulsaup le Conde à sa Doeur Marguente. — Le nord, estratil la fille, pour le scavoir, Sandroy, que ils feussent vestus.

La Belle Impera Mariées*: Cette non fecundation provenoit de ce que tous deulx, elle et son espoulx toujours plus amans que espoulx, prenoient tant de ioye au deduict, que l'engeneure en estoit empeschée. Ains elle fict la promesse de ne plus user aucuns chastifices, Mignoteries, lesbinaiges. Elle se tinct saigneusement estendue comme cette Allemande laquelle peut cause par sa coite adeuve que son espoulx la chevaulcha Morte et

Renaissance italienne, p. E. Rodocanachi: Courtisanes & Bouffons

trembles upon the brink of discovery in a way that makes us hold our breath.
a vast amalgamation of quotations
wear all this weight of learning like a flower.

alla li frasure baron demanda absolution de ce cas au pape qui rendist son celebre bref où il prioit les dames de Francorie de se legierement mouvoir au delluict pour que ce pesché n'
advint plus

Quatriesme Dixain: (notes)

L'incube: la semences des desmons est comme glace.

Burton the Anatomist, ed. by G.C.F. Mead & R.C. Cliff.

As there is no author so easy to take up, there is none so difficult to set down. Milk as all that is made of it increases melancholy except asses' milk.

Democritus Junior to the Reader: We stumble at a straw, & leap over a block. To wish & hope for immortality, & yet by all means avoid death, a necessary passage to it.

Your grammatical trifflers, note-makers, curious antiquaries, with their annotations, castigations, etc., make books dear, themselves ridiculous.

That lovers are mad, I think no man will deny. Amare simul et sapere, ipsi Jovi non datur. Jupiter himself cannot intend both at once.

Fabatus: "The ship is mad, for it never stands still; the mariners are mad, to expose themselves to such imminent dangers; the waters are raging mad, in perpetual motion; the winds are as mad as the rest, they never rest

"My fear a satirist's wit, be their memories".

Hence they come, whither they would go".
Athenæus says y Musicians: in Cones Music at one ear, out goes wit at another. Som-mad some of them, to let others lie with their wives, & work at it.
Melancholy, its Causes & Symptoms: Melancholy is either in disposition or habit. From the transitory melancholy dispositions, no man liues is free. "As the heaven, so is our life sometimes fair, sometimes overcast, tempestuous & serene". This melancholy of which we ask to [illegible] is a habit, a chronic or Continuate disease, a settled humour.
Idleness of the mind is much worse than that of the body; but without employment is a disease, the rust of the soul, a plague, a hell itself. Idleness is an appendix to nobility. "As in a standing pool, worms & filthy creepers increase (the water itself putrefies) & airs likewise, if it be not Continually stirred by the wind) so do evil & Corrupt thoughts in an idle person".
A man alone is either a saint or a devil, & woe be to him that is so alone. Hence Hermites degenerate from men, & of social creatures become beasts, monsters, inhumane, ugly to behold, Misanthropi.
A Jew in France came by chance over a dangerous passage or plank, that lay over a brook in the dark, without harm, the next day perceiving what danger he was in, fell down dead.

a nightingale dies for shame if another bird sing better.
Poetry & beggary are Gemelli, twin-born brats.

Cyprian describes emulation as "a moth of the soul .... Whomsoever he is whom thou dost emulate & envy, he may avoid thee, but thou canst neither avoid him nor thyself." Ingress, progress, regress, egress all alike.
Anger is temporary madness. There is no difference between a mad man & an angry man in the time of his fit. — the lady in Ben Jonson's Cynthia's Revels or the Fountain of
Self-love (Philautia) or Cæcus amor Sui is called by Chrysostom self-love
one of the devil's 3 great nets.
The opposite are those who are proud in humility, proud in that they are not proud.
Marsilius Ficinus puts melancholy amongst one of the 5 principal plagues of Students. Too much learning (as Festus told Paul) hath made thee mad.
A wise scholar, a wise ass. University can give degrees, but not learning.
Socrates told Phaedrus how grasshoppers were once scholars, Musicians, poets before the Muses were born, & lived without meat & drink, & for their sake they were turned by Jupiter into grasshoppers.
Those schoolmasters whom Fabricius calls Ajaces flagelliferi are as bad as hangmen & executioners.
"A blow with a word strikes deeper than a blow with a sword."

"Play with me but hurt me not:
Jest with me but shame me not."

My whole life is a Glaucopicron, a bitter-sweet passion, love & gall mixed together.

↓ cf supra Sappho 38. ΓΛΥΚΥΠΙΚΡΟΝ also Robert Greene in Menaphon's song.

The foreknowledge of what shall come to pass, crucifies many men: As Matthew Riccius informs us: in China, if an astrologer foretell sickness such a day, that party thinks he will be sick. Timor mortis, morte pejor. fear of death worse than death itself

A glassman's wife in Basil became melancholy, because her husband said he would marry again if she died.

O health! thou art the poor man's riches, the rich man's bliss. Aeco, an old woman, seeing by chance her face in a true glass (for she used false flattering glasses as most gentlewomen do), ran mad. Lais of Corinth, now grown old, gave up her glass to Venus, for she could not abide to look upon it.

One was never married, & that's his hell, another is & that's his plague.

Cure of Melancholy: Like our modern Frenchman, that had rather lose a pound of blood in a single combat, than a drop of sweat in any honest labor.

Chess-play is invented by the general of an army in a famine, to keep soldiers from mutiny.

The more learning they have, the more they covet to learn, & the last day a prioris discipulus "everyman's library", vol. III, p. 84-5

Seneca. Many travel for pleasure to which they are banished.

Love Melancholy: Of all eye black are most amiable. Homer useth the epithet of ox-eyed, in describing Juno, because a round black eye is the best.

* 佛尔泰. going as if he trod upon eggs. * Paul valéry: Mes Choses, Tues

is the best. The beginning of the disease is the eye.

Kissing & embracing are both gifts of nature to a man; but these are too lascivious kisses, too continuate & too vident, they cling like ivy, close as an oyster, bill as doves, meretricious kisses. Vae soli.

And as much pity is to be taken of a woman weeping, as of a goose going. Thus Antiphanes, the Comedian's observation of old, Lode & drunkenness cannot be concealed.

First a word, & then a kiss, then some other compliment, & then a kiss, then an idle question, then a kiss, & when he had pumped his wits dry, can say no more, Kissing & Culling are never out of season.

"They cannot look on whom they love," they will impregnare eam per oculis, deflower her with their eyes. *

"Every day detracts from her person," & this beauty is a mere flash, a Venice glass, quickly broken. Suppose thou beheldest her in a frosty morning, etc. *

* of Corneille: in Horace

A woman a man may eschew, but not a wife*: wedlock is undoing; marry, marring; wooing, woeing.

The best & best cure of love Melancholy, is to let them have their desire

Malum est nubere, sed necessarium malum

Mors janua vitae (death is the gate of life)
Cleopatra: "The stroke of death is as a lover's pinch that hurts & is desired."

Germany hath not so many drunkards, England tobacconists, France dancers, Holland Mariners, as Italy alone hath jealous husbands.

Discoveries, by J. M. Murry

The Nature of Poetry: The "serenity" of the final period of Shakespeare's life is not of the same order as the tumult & the despair of the great tragedies. The acceptance that is in his romantic plays is not an acceptance of life; it is something quite different, it is an acceptance of his own rejection of life — the difference between winning a victory & accepting the necessity of defeat.

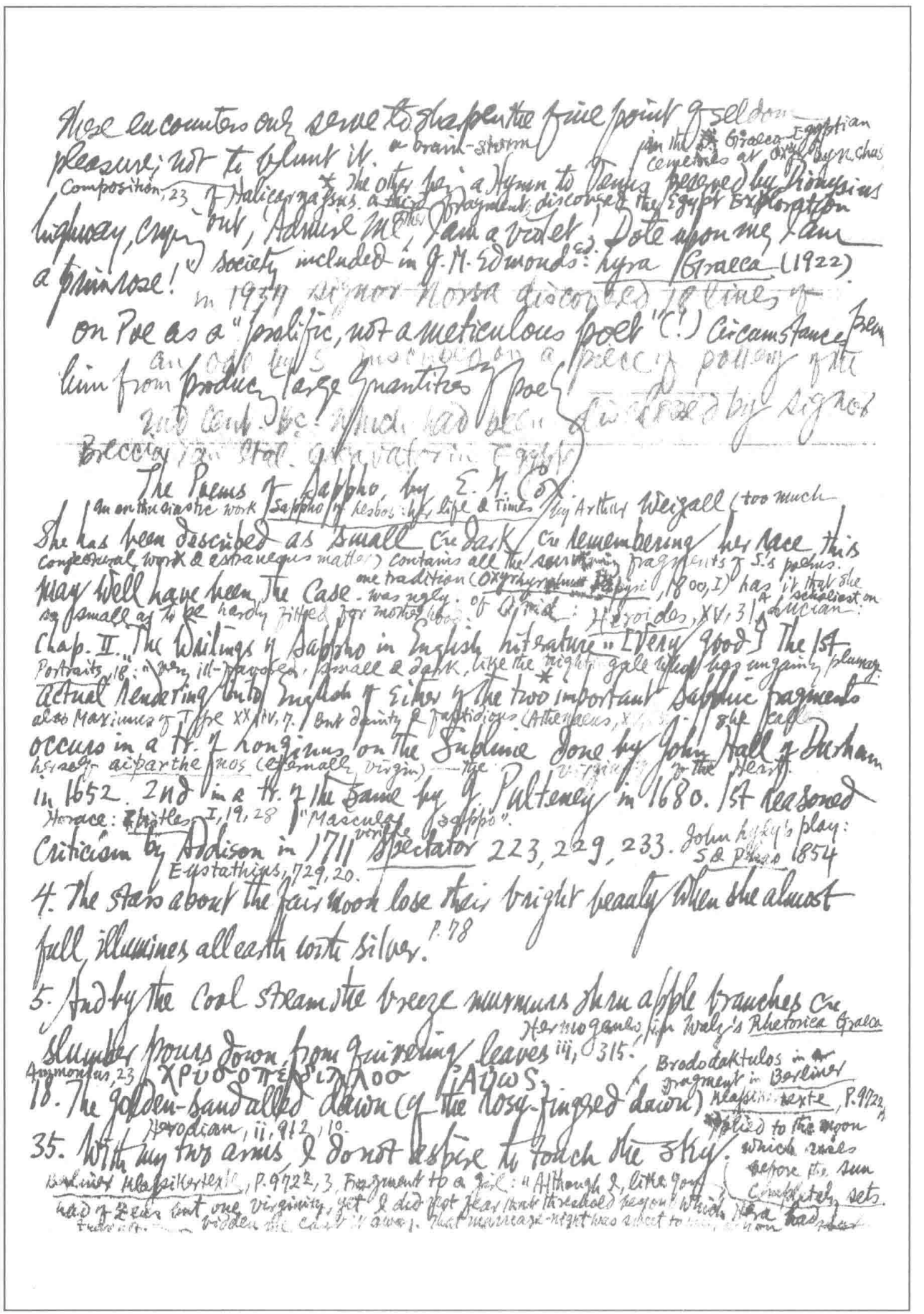
The Significance of Russian Literature: The intellectual dogmatism of the Russian mind is in inverse proportion to the riches of the Russian soul.

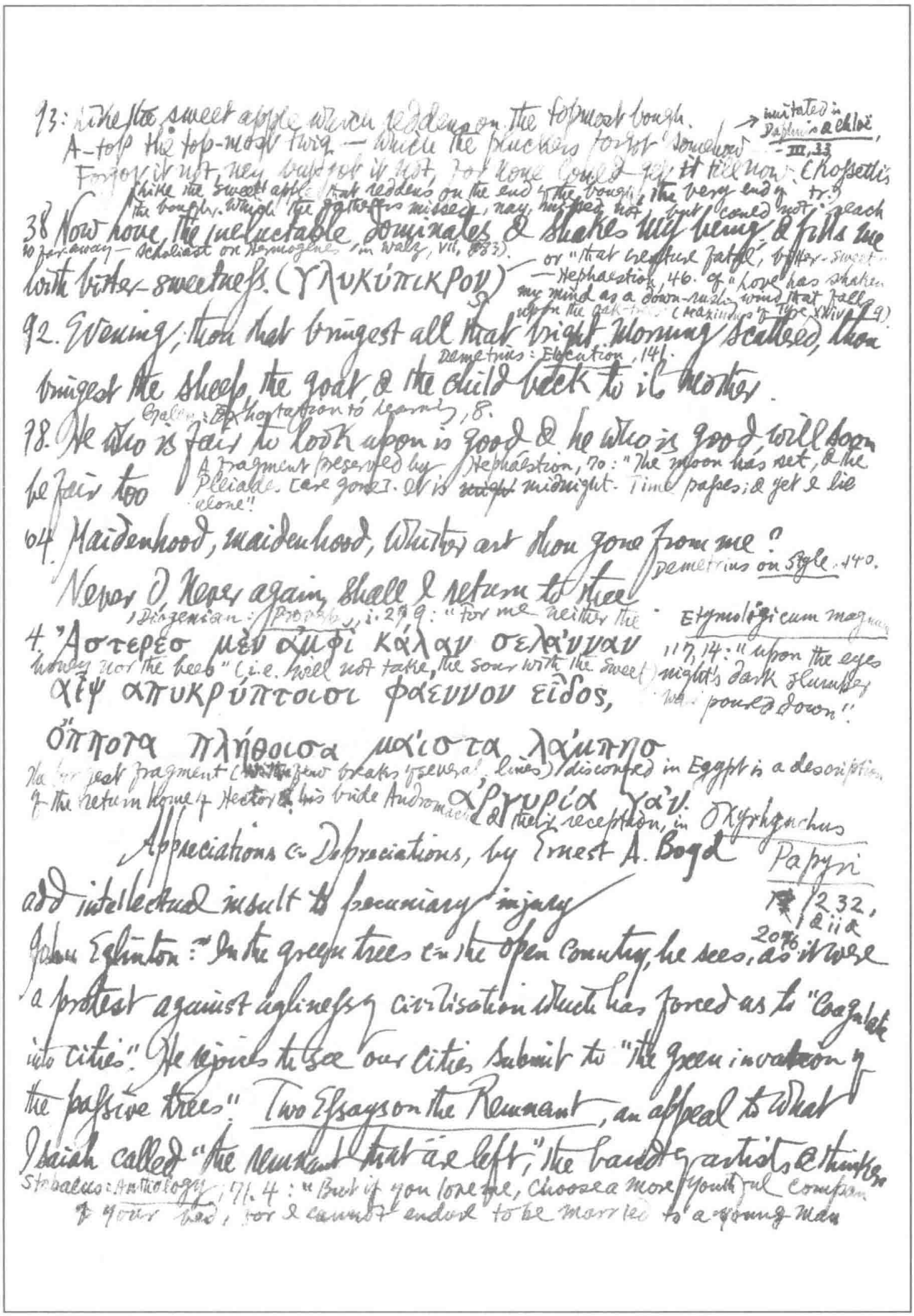
a man dragged asunder by the wild horses of opposed desire.

Boswell was young & satisfied in the Age of Reason. Johnson had had terrifying glimpses of what lay beyond. Of "the tumult of the imagination which preys upon life".

John Clare's The Primrose Bank of Wordsworth.

Keats: "Poetry should be great & unobtrusive, a thing which enters into one's soul & does not startle or amaze it with itself, but with its object. How beautiful are the retired flowers! How they would lose their beauty were they to throng the eye




13: like the sweet apple which reddens on the topmost bough.
A-top the top-most twig — which the pluckers forgot somehow
For forgot it not, nay but for it not, for none could get it till now. Chapelle
like the sweet apple that reddens on the end of the bough, the very end of
the bough. which the gatherers missed, nay, missed not but could not reach
38 Now love, the irresistable, dominates & shakes my being & fills me
with bitter-sweetness. (γλυκύπικρον)
92. Evening, thou that bringest all that bright morning scattered, thou
bringest the sheep, the goat & the child back to its mother.
78. He who is fair to look upon is good & he who is good will soon
be fair too
64. Maidenhood, maidenhood, whither art thou gone from me?
Never O never again shall I return to thee
4. "Αστερες μὲν ἀμφὶ κάλαν σελάνναν
κρύψ᾽ ἀπυκρύπτοισι φάεννον εἶδος,
ὅππόταπλήθουσα μάλιστα λάμπῃ
ἀργυρία γαῖαν.
Appreciations & Depreciations, by Ernest A. Boyd
add intellectual insult to pecuniary injury
John Eglinton: "In the green trees in the open country, he sees, as it were
a protest against ugliness & civilisation which has forced us to "Cooplek
into cities". He rejoices to see our cities submit to "the green invasion of
the passive trees" Two Essays on the Remnant, an appeal to what
Isaiah called "the remnant that are left," the handful of artists & thinkers

I am told" Oxyrhynchus Papyri, 1231, 10: "If my breasts were still capable
of giving suck, & my womb were able to bear children, then to another marriage
bed not with trembling feet would I come; but now as my prime age is gone
innumerable lives to go about, & love hastens not to join with
who have not been assimilated by modern civilisation. In the presence within
his own ... & sting to us / of her ... dōros violet-scented breast"
the State / the unemployed idealist, he sees the cause / all social upheaval
& discontents. / the Chosen people remain in the midst / Civilisation,
Sexual life in Ancient Greece, by Hans Licht. E. T., p. 319-28: the famous leap / death into the
we are obliged to postpone their minds / be subject to slavery which
sea is due to a misunderstanding / the current metaphor: "to spring from the rock / Leucadia
he defines as the Condition in which "the Mind Consents to labour for
into the sea", i.e. to purify the soul / passions. In the friendship / S. with her pupils, the ancients
the body". As the chosen people / old made bricks, so the bondage /
view / counterpart / the intimate relations / Socrates with his pupils. Maximus / Tyre (Dissert.,
their successors is work makes: "the pen indeed seems to be / to the
24, 9): "What is the passion / the Thessalian songs-pipes but the love-technique / Socrates?" P. Brandt:
hand / the idealist, to carry his slender finger like an Arab horseman
Sappho (1905)
over the silent plains / foolscap". Dreamt is individual hence the
formation / a remnant which goes apart & dwells in the wilderness
Wordsworth, "the 1st & greatest / the unemployed", like Socrates, may
be accused / corrupt the youths by "indisposing them for civic
action". Pebbles from a Brook: "the age / omniscience is the age
/ agnosticism". Art for Art's sake = / "the declaration / a beauty
past / perceive that she will have nothing more to do with men".
Lord Dunsany: "My soul climbs up the song heavenwards".
There's nothing labored or tortuous in Lord Dunsany's tales, nothing that suggests
a painful effort to recapture the wonder & mystery / the past. His dreams
are not morbid or weird like Poe's. They capture the spirit & the imagination

bound to England by ties of the head, not of the heart.
instead of appeal to the brain & the nerves. The marvels he describes
are not but the subtlest phenomena seen thru the eyes of a poet.
Bernard Shaw: He is sufficiently aloof to be critical, but his instincts
lead him so inevitably to the Englishe people that he cannot be really
inimical. In short he is the perfect type of sans patrie which the
anglicisation of Ireland has produced; men who cannot understand
their own compatriots & must necessarily take refuge among a people
with whom they are condemned to be aliens. Shaw cannot persuade himself
that he is an Englishman, yet England is his country because he neither
likes nor understands his compatriots. He finds himself in consequence,
hovering between England & Ireland & is identified with neither. It is
amusing to note in his work the reflection of this unattached state.
At one moment he uses "we", meaning England, at another the pronoun
is meant to cover himself & the Irish people. According as his personal
feeling dictates, he changes his nationality, a "chaos of clear ideas".
The fact that his plays have been censored is sufficient to guarantee
the sympathy of the intelligent & to arouse the curiosity of those who
are indifferent. It would never do to admit that an Englishe play
could shock a French audience, the decree operating being the time-honored

Bird for safety.

privilege of France. Mr Augustin Hamon: Le Molière du XXe Siècle: B.S. shrinks from work: Shead is classical, medieval, modern, the glade of Moralists, the profoundest of philosophers. Shaw, choose Hamon to translate his works into French, & to Hamon he is attached, as Robert d'Humières has said, "like a criminal to the rope which hanged him". A lonely Dickman: Edward Dowden: No hide-bound pedant. During those years of preparation for the Celtic Revival, precisely when his eye should have been fixed upon what was happening beneath him, they were turned away to the other end of the earth — Dickman.

All national literatures must at one time submit to being patronized, as "local" & narrow" by those in favor of the established linguistic & literary conventions. The argument against the Celtic Revival might have been employed against Dante, when he discarded the Latin of "Universal" culture & addressed himself to the "local groups." The severest reflection upon Dowden's ability as critic was his failure to realise the genius of Yeats, son of his old friend. The movement was the proof of a great critic.

a brain-storm, an epidemic of tyrants.

La littérature comparée, par Paul van Tieghem

La marche naturelle de l'esprit dans la connaissance de la littérature. La première opération est un choix. A ce premier contact succède l'étape de la critique littéraire. Puis vient l'histoire littéraire qui se présente sous des formes assez différentes. Quand il s'agit de l'influence étrangère, elle sera complétée par la littérature comparée. Le nom de "littérature comparée" est usité en France depuis un siècle environ. Dès 1827, Villemain l'employait dans son brillant cours de Sorbonne. "Littératures modernes comparées" est le titre officiel de certaines chaires d'université ou du certificat de licence auquel elles préparent. "Histoires comparée des littératures" a été employé depuis 1843: [illegible] texte se servait de cette dénomination que le Collège de France a reprise tout récemment. "Histoire comparative des littératures" est le terme que, vers 1832, J.-J. Ampère adoptait pour désigner ses cours. "Histoire littéraire comparée" se dit aussi: témoin les Mélanges d'histoire littéraire générale et comparée offerts à M. Baldensperger en 1930. La comparaison qui consiste à juxtaposer des livres, des types, des passages, pour en constater les différences et les ressemblances, est un exercice fort intéressant et très utile pour former le goût, mais qui n'a aucune valeur historique. Le mot "comparé" doit être vidé de toute valeur esthétique.

L'antiquité a connu les parallèles entre écrivains grecs et latins, ceux-ci tributaire de ceux-là. Au moyen âge, il y avait partout communication

partout influences réciproques entre les jeunes littératures de l'Occident chrétien. A la Renaissance et pendant la 1ère partie de l'âge classique, les diverses littératures modernes contractent vers les Grecs ou les Romains de dettes de tout genre; mais les érudits se bornent à signaler des emprunts ou à dénoncer des plagiats. Rien d'objectif ni d'historique jusqu'ici.
On a dit que le XIXe siècle était le siècle de l'histoire! Pendant les quatre cinquièmes de sa durée, ce siècle voit l'histoire littéraire se dégager lentement ou péniblement de l'érudition biographique ou bibliographique, de la critique esthétique, dogmatique ou philosophique.
Dans les toutes premières années du siècle, en Allemagne, divers historiens des littératures font une petite place à la litt. com. proprement dite. les frères Schlegel, Eichhorn, Bouterweck définissent à grands traits les principales influences, notent quelques thèmes internationaux. Villemain, en 1827, inaugura avec éclat, à la Sorbonne, des cours de littérature — Moyen âge, XVIII siècle — dont l'objet était nettement international. Son cours de 1829 avait pour titre: Examen de l'influence exercée par les écrivains français du XVIIIe siècle sur les littératures étrangères ou l'esprit européen.
Goethe en 1827, parlait à Eckermann de la «littérature universelle» (Weltliteratur). Connue de l'ensemble des littératures particulières, ensemble qu'il faut savoir

considérer pour ne pas être dupe de préjugés nationaux. Après le cosmopolitisme chrétien & chevaleresque du Moyen Âge, après le cosmopolitisme humaniste de la Renaissance, après le cosmopolitisme classique & philosophique de l'"âge des lumières", paraît un cosmopolitisme romantique & historique qui tient compte des différences nationales, qui se plaît à les accepter & s'efforce de les comprendre. Taine marchait avec décision & d'un pas assuré dans la voie qu'avaient ouverte Herder & les romantiques allemands — l'histoire littéraire fondée sur la différence des génies & des races. Mais ce chemin ne menait pas à la litt. comp. Il se montrait persuadé que la litt. est l'expression nécessaire de l'idéal & du tempérament d'une race donnée dans des circonstances données de lieu & de temps. Comment l'éloquent logicien aurait-il pu voir dans les chef-d'œuvre les plus justement admirés le résultat d'une perpétuelle collaboration entre le génie propre de l'auteur & diverses influences littéraires. Par conséquent, la notion d'influence était absente de son imposante Construction: la race, le milieu et le moment. Il aurait fallu transporter dans un autre domaine ses idées & son langage, & dire: il y a des "races" morales & intellectuelles répandues indifféremment dans les diverses nations; il y a des "milieux" littéraires internationaux; il y a des moments marqués par la prédominance de certains états d'esprit & la convergence de certaines influences.

Wagner: "Je me sens plus près de Liszt que de mon voisin de palier, qui est ingénieur!"

En 1886 paraissait le premier Vol. consacré uniquement à la théorie de cette science: Comparative Literature par H. H. Posnett. La même année voyait Édouard Rod commencer à Genève ses Cours d'histoire comparée des littératures, cependant que l'Allemand Siefle publiait le premier Vol. de son Histoire de l'influence de la Civilisation allemande sur la France. En 1887 commençait à paraître en Allemagne la Revue de litt. Comp fondée par Max Koch. Pendant la même période paraissaient les livres de Edm. Gosse sur les influences étrangères en Angleterre de Shakespeare à Pope, le Mme de Staël et l'Italie de Dejob, le Molière en Allemagne de Ehrhard, etc. Vers la même époque, Brunetière, dans ses éloquentes leçons de l'Ecole normale et ses retentissants articles de la Revue des Deux Mondes, consacrait son ardeur combative à répandre des idées très favorables à la cause de la litt. Comp. Il proclamait avec sa vigueur coutumière que le temps était venu d'écrire avec précision l'histoire des grands mouvements littéraires internationaux. Il appelait de ses voeux une histoire du Pétrarquisme en Europe, ou de la Comedia espagnole à l'étranger, ou de l'influence de Rousseau. Il n'avait lui-même ni les connaissances linguistiques, ni l'érudition internationale, ni l'aptitude aux labeurs minutieux et prolongés, que de telles tâches réclament: mais il en suggérait l'idée. Joseph Texte répondit le premier, et répondit pleinement aux voeux de son Maître. J.-J. Rousseau et les Origines du Cosmopolitisme littéraire.

* For what follows, see Patridge: Critical Medley

1895). Études de littérature européenne (1898). Ses chapitres dans la grande Histoire de la lit. fr. publiée sous la direction de Petit de Julleville. Il inaugura en France l'enseignement régulier de la lit. comp. en occupant le premier la chaire créée en 1896 à l'Université de Lyon, aînée des chaires actuelles de lit. comp. Ce savant remarquable mourut à trente-cinq ans en 1900.

Louis-Paul Betz devait, comme Texte et bien peu d'années après lui, être enlevé à la Science par une mort prématurée (1903). Sa thèse sur Heine en France (1895) et la préparation de diverses Études de lit. comp. qu'il réunit en Vol. en 1902, l'avaient mis à penser que, si l'on voulait accomplir des progrès efficaces, il fallait avant tout dresser l'inventaire de ce qui avait déjà été fait dans ce domaine. Avec une ardeur de néophyte, une ingéniosité et une patience admirables, Betz mena à bonne fin en peu d'années son travail : la lit. comp. Essai bibliographique (1897 dans la Revue de philologie fr. et de lit.; 1899 en volume avec une introduction substantielle de Texte). Sous sa première forme, ce répertoire contenait environ 2 000 numéros; le Vol. en 1899 en donnait environ 3 000. Aux additions préparées par Betz le nouvel éditeur M. Baldensperger avait ajouté le résultat de ses propres investigations, si bien que l'édition de 1904 que l'on consulte encore aujourd'hui faute d'une autre plus récente, contenait presque 6,000 numéros.*

Il faut voir dans l'influence de Calife sur Emerson un problème de litt. Comparée que les Anglais ne font pas figurer dans leur litt. les écrivains américains.

Quelles sont, à une époque déterminée, les limites d'une litt? Quelle est la ligne frontière à partir de laquelle on peut parler d'étranger? Très fréquemment la langue dominante d'un pays est parlée ou écrite bien au delà de ses frontières; faut-il annexer les oeuvres littéraires ainsi produites à la lit. Nationale? Les Allemands font figurer dans la lit. All. les Suisses Haller, Bodmer, G. Keller, les Autrichiens Rosegger et Anzengruber. Nous considérons comme écrivains français le genevois Rousseau, les Suisses Vinet, Scherer, Rod, le Belges Rodenbach et Verhaeren.

On peut considérer d'abord le point de départ du passage à travers la frontière littéraire: écrivain, ouvrage, idée. C'est ce qu'on appelle l'emetteur. Puis le point d'arrivée, tel auteur, telle oeuvre ou telle page. C'est ce qu'on appelle le récepteur. Mais très souvent le passage ne s'est fait que par un intermédiaire: individu ou groupe, traduction ou imitation du texte original — transmetteur. Le récepteur dans une nation joue fréquemment le rôle de transmetteur à l'égard d'une autre.

Toute étude de litt. Comp. a pour but de décrire un passage, le parcours d'une chose de littéraire est transporté au delà d'une frontière linguistique. Tantôt on fait porter l'examen sur l'objet même du passage, sur ce qui est transporté — l'emprunt littéraire, soit des genres ou des formes d'art,

soit
des styles ou modes d'expression; soit des sujets, thèmes, types ou légendes; soit des idées ou des sentiments. Tantôt on se place de l'un ou de l'autre côté pour observer comment se produit le passage. Alors deux choses l'une: Si l'on se place au point de vue de l'émetteur, on pourra étudier le succès d'un ouvrage, d'un auteur, d'un genre, d'une litt. entière dans un pays étranger, l'influence qu'ils y ont exercée. Si l'on se place au point de vue du récepteur, on recherchera les sources d'un écrivain ou d'un ouvrage. Enfin l'on rencontrera des intermédiaires qui ont facilité la transmission des influences.
Loin d'avoir été inventés par des pédants, les genres expriment les besoins premiers et les aptitudes essentielles de l'esprit. Comme les enfants, les hommes aiment les belles histoires: ce c'est le genre épique, dont le roman est une des formes modernes. Comme les enfants, ils aiment les belles chansons: ce c'est le genre lyrique. Les genres sont créés sous une double pression: celle du public, dont telle ou telle tendance demandait à être satisfaite; celle des écrivains dont les aptitudes se prêtaient à la satisfaire. Tel genre est adopté par une littérature voisine plus tôt que tel autre. Généalogie: e.g. les journaux moraux ou littéraires (Spectator, les Spectateurs de Van Effen de Marivaux, L'Observateur de Grozzi etc), les voyages extraordinaires

Kr. Nyrop : Le baiser & son histoire

(Cyrano de Bergerac, Swift, Holberg, Voltaire etc); Conte fantastique (Hoffmann Poe etc); Roman terrifiant; L'énigme philosophique (Goethe : Faust; Byron Manfred; Mickiewicz : Aïeux; Musset : Coupe et les lèvres; Espronceda : Diable-Monde; Pétrus Rudan Muller : Adam Homo); le drame Shakespearien en Allemagne ou en France; le sonnet; la terce rime (Dante; Petrarque Brizeux; Leconte de Lisle; Hérédia etc); Euphuisme, marinisme, gongorisme, cultisme); etc.

Thématologie ou Stoffgeschichte — étude des thèmes ou des sujets : 1) les situations ou anecdotes traditionnelles dont l'origine se perd dans la nuit des temps, et dont la transmission d'une nation à l'autre reste mal connue. Ainsi la légende de l'homme qui a perdu son ombre, celle de l'anneau qui rend invisible, celle du combat entre le père et le fils qui ne se reconnaissent pas (Chamisso : Peter Schlemihl, Holberg : Peppe, Corneille : le Cid; Arnold : Sohrab et Rustum; Tennyson : Enoch Arden) etc. En dehors des situations traditionnelles et légendaires, le roman et surtout le théâtre représentent indéfiniment un certain nombre de situations générales qui posent des problèmes moraux ou qui nouent l'intrigue avec force. Georges Polti : Les trente-six situations dramatiques. Aussi les études consacrées à comparer, à travers les âges et les littératures, les diverses manières dont

ont été traités certains objets d'usage : le vin, le tabac et même … l'accouche-ment. Ces recherches peuvent nous ouvrir les jours très curieux sur l'évolution sentimentale et morale de l'humanité (2) les types : humains ou légendaires : le Comparatiste cherche à travers plusieurs littératures comment les écrivains ont conçu et représenté, dans leurs traits collectifs ou indépendamment de leurs caractères personnels, les représentants de certaines catégories humaines ou sociales : le prêtre, le médecin, le soldat, le détective, le gentilhomme, le paysan (d'Hésiode à Pedro les Reymont), la courtisane). Le type légendaire : e.g. le diable (Milton, Dante, Goethe, Vigny, Hugo, Cazotte) (3) les légendes. (a) bibliques, e.g. Caïn (cf. Byron et le Comte de Lisle). (b) Grecques, e.g. Prométhée (Shelley et Goethe), Héro et Léandre (c) Historiques e.g. Cléopâtre, Charlemagne, Faust (Marlowe, Goethe, Grabbe, Lenau, cf. Manfred de Byron, la Coupe et les lèvres de Musset, Conrad Wallenrod de Mickiewicz, les Sept Cordes de la lyre de George Sand), Don Juan (cf. l'étude de Farinelli, et Gendarme de Bévotte : La légende de Don Juan des origines au Romantisme : lâche et perfide suborneur, cynique débauché qui se fraye un chemin ou couvre sa retraite par le meurtre, amant insouciant, rêveur romantique, chercheur éperdu d'un idéal impossible, jouisseur insatiable, mais plus raffiné, toujours virtuose de la séduction au

*cf A.O. Lovejoy: The Great Chain of Being I. "The study of history of ideas"

moins autant qu'après de la possession: quelle longue galerie de portraits se déroule à nos yeux!)

Les idées* (1) dont la litt. est le mode d'expression, mais non l'objet — idées religieuses, philosophiques, morales, et les idées (2) qui ont la litt. pour objet: idées esthétiques et littéraires. (1). e.g. Leibniz, son optimisme inspire des allusions parfois naïves et les critiques de Candide. Lamartine dans l'Homme et ailleurs, s'inspire de Pope (Essai sur l'Homme), de Voltaire de Young (les Nuits), et de Baour-Lormian (Veillées poétiques et Morales) comme l'a montré M. Lanson dans sa belle édition des Méditations. Le pessimisme désenchanté de Byron a agi directement sur Musset, sur Pouchkine, sur Lenau, sur Espronceda et sur d'autres poètes romantiques. L'idéal de l'honnête homme — de Courtisan de Castiglione et le Héros de Gracian. les grands moralistes français du XVII^e siècle et Nietzsche (Ander: Précurseurs de Nietzsche) & Markovitch: Tolstoï & Rousseau

(2). e.g. On a étudié l'influence de l'Italie sur la formation du classicisme moderne, et particulièrement la dette de la litt. fr. envers les préceptistes italiens. Les sources du préromantisme littéraire ont été cherchées récemment dans les idées des français La Motte et Dubos, de l'anglais Shaftesbury, des suisses Bodmer et J. Breitinger, de l'italien Calepio (cf. J. G. Robertson

the Genesis of the Romantic Theory (or Van Tieghem: le Préromantisme). Tout récemment, M. René Taupin nous apprenait comment les théories du Symbolisme français ont suggéré l'imagisme américain.

Le Sentiment: L'amour courtois, sous l'influence des troubadours; la galanterie élégante et superficielle, à l'imitation des poètes érotiques français; la tendresse rêveuse et moralisante, venue d'Angleterre ou d'Allemagne; la passion romantique, la sensualité esthétique exaltée par les artistes du XIXe siècle, etc. L'écrivain adoptera l'attitude que lui impose. On le verra successivement, par tous pays, tantôt preux adorateur d'une beauté idéale, célébrer avec dévotion, en un sonnet finement ciselé, les perfections innombrables de sa dame, à l'imitation de Pétrarque; tantôt avec Ronsard, Herrick ou Chiabrera chanter gaîment le printemps de l'année et celui de la vie en une odelette anacréontique ou catullienne; tantôt avec Prévost, Richardson, Rousseau ou Goethe, s'incarner dans le héros de quelque tendre et pathétique roman, échanger avec une vertueuse et sensible amante des baisers mouillés de larmes dans un paysage mélancolique, les yeux levés aux étoiles; tantôt fatal et frénétique amant, porter un cœur déchiré par le mal du siècle ou l'orage des passions aux pieds d'une maîtresse ange ou démon, qu'il flétrit et insulte tour à tour en amples strophes enflammées, à la suite de Byron, avec Espronceda ou Musset. Le thème de la rose

une société de main

comme le
symbole de la brièveté de la jeunesse et de la beauté passe de Ronsard au Tasse,
du Tasse à Spenser & Samuel Daniel. Pétrarque évoquant sa première
rencontre avec Laure: "Béni soit le jour et le mois et l'année" est imité
par Baïf; et le thème inverse: "Malheureux l'an, le mois, le jour et l'heure"
passe de du Bellay à Desportes et à Constable.

Doxologie (δόξα, opinion, gloire). Il faut distinguer le succès d'un auteur dans
un pays de son influence sur la litt. de ce pays. Le premier ne prouve
nullement la seconde; mais il la favorise. Le point de départ du chercheur
peut être un seul écrivain, un groupe d'écrivains ou une littérature
entière. Il en est de même de son point d'arrivée. Chaduane: les relations
littéraires entre Anglais et Français au XVII^e siècle; Segré et Graf: la
connaissance des lettres anglaises en Italie au XIII^e siècle; Ascoli: ce que
savaient de l'Angleterre les français jusqu'au XVIII^e siècle; Haumant: la
culture fr. en Russie de 1700 à 1900; Hazard: la Révolution fr. et les lettres
italiennes; Aug. Dupouy: France et Allemagne: littératures comparées (cf.
les ouvrages de L. Reynaud); A.F.B. Clark: Boileau et les critiques classiques
français en Angleterre; Edm. Estève: Byron et le Romantisme français;
Eggli: Schiller et le Romantisme fr.; Van Tieghem: Ossian en France;
Toynbee: Dante en Angleterre; Farinelli: Dante et la France jusqu'au siècle

Voltaire, etc. etc.

La diffusion d'un livre ou d'un groupe de livres, c'est la connaissance plus ou moins répandue de ces écrits. Cette diffusion peut s'opérer directement par le texte original ou plus souvent a lieu au moyen de traduction. De cette diffusion résulte un certain succès qui peut être de nature très diverse: accueil sympathique ou estime de la critique ou des Connaisseurs; popularité auprès du grand public; etc. Le succès développe à son tour la diffusion. L'un ou l'autre sont attestés par le nombre des traductions, ou des éditions, ou des articles critiques, etc, par les termes que ces écrits ont donnés au langage (e.g. "machiavélique" du Prince, "Lilliputien" de Gulliver; "Lovelace" de Clarisse Harlowe, "to be or not to be" de Shakespeare, etc) le succès a ses limites: il rencontre des adversaires plus ou moins intransigeants ou donne lieu à des discussions fort intéressantes. Mais il faut distinguer l'influence des ressemblances. Deux exemples. "Ce Ibsen, dont on parle tant, n'est pas original, disait Jules Lemaître en 1895. Toutes ses idées sociales ou morales sont dans George Sand. Georg Brandès, intime confident du grand Norvégien, lui répond qu'Ibsen n'avait jamais lu Sand. Peu importe, disait Faguet à M. Huszár. Cela importe beaucoup: ils ont puisé dans le même courant, mais ils n'ont pas de dette l'un envers l'autre: il n'y a pas eu influence. L'autre exemple est celui de l'influence supposée de Dickens sur Daudet.

Certains écrivains ont agi d'abord et surtout par leur personne morale et intellectuelle, par leur figure réelle ou légendaire telle qu'elle se dégageait de leurs écrits — le Sadisme de Byron, Scepticisme de Montaigne, la Sérénité Olympienne de Goethe, la volupté Satanique de Baudelaire, etc. ont exercé une influence indépendamment de ce que contiennent les livres de ces écrivains. Le fait est plus rare pour les auteurs dramatiques; il ne pouvait se produire pour Shakespeare, ou Racine ou Calderon dont la personne ne paraît guère dans leurs pièces. D'autres ont exercé une influence technique Ce qu'on a retenu d'eux, c'est moins leur attitude devant la vie ou leurs idées que leur oeuvre considérée comme oeuvre d'art. Pétrarque par ses sonnets, Corneille ou Racine par la forme de leurs tragédies, Richardson comme premier maître du roman par lettres, Walter Scott comme père du roman historique, Zola comme initiateur du roman Naturaliste. Une 3me espèce d'influence consiste à fournir de matière ~~et~~ de sujets les imitateurs étrangers. Le théâtre espagnol de 1570 à 1660 a été un magasin inépuisable de Situations tragiques ou comiques pendant les siècles de Corneille jusqu'à Grillparzer. Boccace, Rabelais, Sterne ont été mis en coupe réglée par leurs Successeurs qui leur ont emprunté mainte situation merveilleuse ou bon mot. Les idées Machiavel en politique, Rousseau en philosophie morale, Boileau et Lessing

en esthétique. Certains écrivains ont mis à la mode des cadres nouveaux, paysages, décors, milieux sociaux, époques jusqu'alors inconnus ou peu pratiqués: Milton ouvre le merveilleux chrétien à Klopstock, Chateaubriand, Vigny; Ossian évoque une Calédonie nébuleuse; Young & Gray invitent à rêver aux destinées de l'homme la nuit, parmi les tombeaux; Byron initie les romantiques à un Orient voluptueux ou mystérieux, &c. Mais Rousseau a été, à la fois, pour les préromantiques de tous les pays l'apôtre de la liberté, pour les éducateurs un novateur aux idées pédagogiques, pour les romanciers l'initiateur du roman sentimentale & moderne, pour tous le révélateur de la beauté des Alpes.

La Crénologie (κρήνη, source): La recherche des sources: (1) les sources orales surtout quand il s'agit des sujets ou des idées; e.g. George Moore & ses entretiens avec des hommes de lettres parisiens. (2) les sources écrites (3) sources isolées, sujets, détails, idées; (4) sources collectives ou Études circulaires des sources d'un écrivains. Un écrivain, quelle connaissance a-t-il eue des littératures étrangères! Die Belesenheit d'un écrivain. La recherche ne se borne pas à une seule littérature; prenant un écrivain pour centre, elle peut passer en revue tout ce qu'il doit à l'étranger — circulaire. e.g. Baldensperger: Orientations étrangères chez Honoré de Balzac, Tronchon Ernest Renan & l'étranger. La Mésologie (μέσος, qui est au milieu), l'études des intermédiaires. (1) les individus

Luigi Alamanni au XVIe siècle, Heine au XIXe aient beaucoup répandu en France les littératures italienne, allemande. Voltaire par ses Lettres philosophiques et Mme de Staël par son De l'Allemagne sont les transmetteurs d'Angleterre et d'Allemagne. (2) les milieux sociaux, e.g. cénacles ou petites chapelles littéraires, les salons etc. (3) critiques; journaux et revues, publications isolées (Cog. Vie de Schiller de Cabeyre, Shakespeare et Hugo etc). (4) Traductions..... la comparaison des traductions offre un utile champ d'étude. On voit dans l'Othello en français de Mlle Gilman Comment le mouchoir de soie se transforme successivement en bracelet, en écharpe, en bandeau, en boucle de cheveux, ce n'osa s'appeler de son nom en plein théâtre-français qu'avec Alfred de Vigny.

La littérature générale : étudier d'ensemble un même groupe de faits dans plusieurs littératures nationales: Un ordre de recherches qui porte sur les faits communs à plusieurs littératures, considérés comme tels, soit dans leur dépendances réciproques, soit dans leurs coïncidence. e.g. La nouvelle Héloïse dans le roman français du 18e siècle (litt. Nationale); influence de Richardson sur Rousseau romancier (litt. Internationale, v. litt. Comp.); le roman sentimental en Europe sous l'influence de Rich. & de Rou. (litt. Inter., v. litt. Gen.)

diff pas plus divisé par les nations comme Brandes: Les Grands Courants dans rapports
La mode littéraire internationale, Courants internationaux.
Pétrarquisme, Rousseauisme, Symbolisme, Sonnet, tragédie classique, art pour l'art etc. Le but essentiel est de reconnaître, de délimiter, et d'étudier, à travers les différences qui séparent les littératures, les États communs de la pensée et de l'art. Elle laisse aux historiens des litt. nationales tout ce qui est isolé, soit personnel, soit local, et resté sans échos au delà des frontières; elle laisse aux Comparatistes le détail des contacts littéraires. Brunetière: "Il faut subordonner l'histoire des littérat-ures particulières à l'histoire générale de la littérature de l'Europe".
The poetry of Craftsmanship (Martin Secker):
1) The lyric, by John Drinkwater: Milton has rich measure of energies other than poetic: Moral passion, intellectual control, dramatic sense. From all these, we get an added delight which gives Milton's work greater eminence than Herrick's song which is lyrical or poetic without any alloy: i.e. "Milton is a great man besides being a poet; that's what we mean when we call him a greater poet." Qua poet, Milton is no greater than Herrick. They are left on equal terms in the possession of the purely poetic energy. Lyric is the quality of all poetry or pure poetry.
2) Criticism, by P.P. Howe: A critic is the man whose genius is less, but his charity is more. Hazlitt: "I would rather be a man of disinterested taste etc.

Painting, appreciation.

Liberal feeling to see & acknowledge truth and ~~recognize~~ beauty wherever I found it, than a man of greater & more original genius, to hate, envy & decry all excellence but my own."

The pleasures of art are two: the pleasure of surprise: "To think that life can hold all that" — the pleasure to man to see himself as he has never known that he might be; the pleasure of recognition: "yes, that is life as we live it" — the pleasure to man to see himself.

(B) The Essay, by Orlo Williams: penant toujours l'ombre pour le proie. If admitted essayists have sometimes written essays that were not essays, there have been some typical essayists who never wrote essays at all. Sterne, e.g.: with his whimsical discursiveness, his delight in to-ing-and-fro-ing subject like a shuttlecock.

Two defects in Montaigne: (1) excessive digression; (2) unwavering constancy of attitude; never waxes passionate, never trifles, never sentimental; he smiles, but never laughs.

Emerson's essays are like mineral waters, excellent as a corrective, but insipid as a beverage.

Max's ethereal manner is perhaps not stout enough to stand the wear & tear of age. He amuses us & charms us, but never moves us & seldom makes us think.

Jacobi: "A question rightly asked is already half answered."

Richard Middleton in Monologues: "A good essay should start & end in a moment as long as eternity; it should have the apparent aimlessness of life, & like life, it should have its secret purpose".

James: Scepticism means simply this: Better risk loss of truth than chance of error. — The will to Believe. Cf. W. K. Clifford: Ethics of Belief: "He had no right to believe on such evidence as was before him". The question is not whether his belief was true or false, but whether he entertained it on wrong grounds. The credulous man is father to the liar & the cheat. In believing in an authority, we must have reasonable grounds for trusting his veracity; that he is really trying to speak the truth so far as he knows it; his knowledge that he has had opportunities of knowing the truth about this matter; & his judgment that he has made a proper use of those opportunities in coming to the conclusion which he affirms. Two questions equally important to the trustworthiness of a witness: "Is he honest?" "May he be mistaken?" The character of Mohammed is excellent evidence that he was honest & spoke the truth so far as he knew it; but it is no evidence at all that he knew what the truth was. The question is not, "May we believe what goes beyond experience?" for this is involved in the very nature of belief; but "How far & in what manner we may add to our experience in forming

"un homme peut braver l'opinion ; une femme doit s'y soumettre"
—title-page of Mme de Staël's Délphine

our beliefs." The answer is: We may add to our science on the assumption of uniformity in nature; i.e. What we do not know is like what we know." James on Clifford's exhortation: "It is like a general informing his soldiers that it is better to keep out of battle forever than to risk a single wound." "Faith in a fact can help create a fact."

Lessing's Minna von Barnhelm oder Das Soldatenglück.
Die Komödie will durch Lachen bessern, aber nicht durch Verlachen.
Major von Tellheim (to the lady in Mourning): Ihr Gemahl war mein Freund; mein Freund, sage ich; ich war immer Narr mit diesem Titel.
Franziska: die Mäuler unterm Schlosse! Lieber die schönsten Zähne nicht gezeigt, als alle Augenblicke das Herz darüber springen lassen!
Minna: Er spricht von keiner Tugenden; denn ihm fehlt keine.
Es ist so traurig, sich allein zu freuen
Just: Wär man nur nicht schämt nicht sein, wenn einen die Leute sollen gehen lassen?
Minna: Ein einziger dankbarer Gedanke gen Himmel ist das Vollkommenste Gebet.
V. Tellheim: Der hat Sie nie geliebt, mein Fräulein, der eine andere nach Ihnen lieben kann.

* Several imitations of Johnson, Henry James, Dickens, Austen on modern theatre.

Pastiche & Prejudice, by A. B. Walkley

Renan calls Lamennais: "un pastiche de génie". Parody is the pitfall of all pastiche — "more Royalist than the King."

An Aristotelian Fragment (on Movies) "aim at improbable impossibilities".

If you are always on the pounce for novelties you must occasionally "spot a winner" & find a novelty that the outer world ratifies into a permanency. The Realists were once coterie poets. We want a modern Molière to provide us another Femmes Savantes.

Jean Gaisford began a sermon: "Saint Paul says, & I partly agree with him".

Nobody is fat or old in Ba-ath. Psychologists have marked him for their prey.

The long arm of Coincidence.

Diderot professed to think that words were superfluous, & went to the play with cotton-wool in his ears in order the judge its merits on the dumb show. But talk also may be action, "& much the noblest" as Dryden says. How often we were told in the old days that Ibsen was too talky. When his talk was mainly psychological action. Restoration Comedies

You must not only be coarse in grain, but tough in hide, for success in the theatre.

The 1st odd thing that strikes you about the movies is that the psychology

not a futuriste but what Marinetti would
call a passéiste. beat a heavy retreat

If the audience is not collective, but individual. You are not aware of your neighbor, who is shrouded from your gaze & you take your pleasure alone. Thus you are rid of "the contagion of the crowd."

To run counter to tradition, to go by the rule of contrary.

A wit, to the usual misquotation from Buffon, le style c'est l'homme, rejoined mais ce n'est pas la femme. Woman does not express all herself. She has her reticences, her euphemisms & her asterisks. She does not practice veracity to excess. Heine's remark that every woman who writes has one eye on her paper & the other on some man — except the Countess Hahn-Hahn, who had only one eye — George Eliot may have had one eye on Lewes, the ugliest man in London, when she did her best to spoil her novels by scientific pedantry. George Sand's eye — her "glad eye", I fear it must be called — must have rested as she wrote upon a round dozen of men in turn.

Renan says: the best man to write the history of a religion is a sceptic who once believed in it.

Brown Studies, by Ivor Brown.

The early birds have been delving these many years in the soil of sacerdotal titles, & latest folk must do their best on the stony ground.

resolute in pessimism.
a negative tranquillity, ahog satisfied.

It's the old question of precedence: Sabbath or Man? For Sabbath read isms.
If Greta Garbo makes life easier, then let's be thankful & hope that there's abundant room in 8 penny seats. The Cockney at Home, by Edwin Pugh.

the popular conception of a humorist as a big beefy fellow with fat sides & a round red face in which the eyes are almost invisible above the swollen cheeks & the huge mouth is perpetually distended in a rictus.
beginning their career by being serious comics ending it by being comic secondary parts under the weight of his own importance.
women are essentially gregarious. A lone woman is like an odd glove.
Over Bemerton's, by E. V. Lucas.

Adj or tittle + proper noun should be preceded by le e.g. la petite Marie.
noun in apposition to a noun. Mme C, mère de 4 enfants (not la mère),
" " " " a sentence. Le traître fut pendu, supplice (cf. a punishment) qu'il méritait.
être + trade, status, nationality; il est cuisinier (not un) il est écrivain.
Article omitted after créer, devenir, se faire, penser, croire etc. (je le crois honnête homme)
A most = un ..... des plus (C'est un chirurgien des plus habiles)
de + adj + Snb. (j'entends de belles histoires d'autres boutiques) some.
Indefinite Complement: il remplit le panier de pommes, but defin. com. des pommes que j'avais cueillies. un verre de lait
Ind. comp. of quantity: la boutique attirait beaucoup de clients, def. comp. un verre du lait qui est frais. Beaucoup des clients sont riches.
Omission of the article in enumerations (apporter couteaux, fourchettes et cuillers)
avec + abstract noun: without adj. avec dévouement. with adj. avec un sincère dévouement.
en plein right in; il a reçu une balle en plein cœur
More than = plus de before numbers; plus de vingt invités, cf. ceci coûte plus que cela.
autant que = as ... as, généreux autant que riche.
The day when I met you = le jour où je vous ai rencontré.

how in reported speech: tu sais combien (or comme) je sais heureux.
le son un (not une) cent (not un) but un million, la sept ou huitième page.
Before a verb don't use together 2 of the following: me, te, se, lui, nous, vous,
Il m'a recommandé à vous (not il me vous a etc. Much "me to you" as well as "to him"
Dative pronoun for parts of the body (je lui ai saisi la main)
Ce dont before verbs taking de. (Il m'a donné ce dont j'avais besoin.
Tous + numeral = Toutes les trois minutes (not chaque),
We all, we all etc = nous sommes tous jeunes
Some + plural noun = quelques, but some of + pronoun = quelques-uns
Both (pron) = l'un et l'autre; both (adj) = les deux
Else = d'autre, autre chose, autre personne d'autre.
Depuis, il y a, voilà + present tense action continued Je te cherche depuis 10 mts.
il y a + parfait action ceased Il y a des années que je n'ai vu la fontaine
fut, était, Il fut pendu le lendemain (not était, because only once)
Until as conjunction sans que jusqu'à ce que je revienne (subjunctive)
To wait until = attendre que + subj.

Some of his books
qu-un de ses livres.

He went to America to find a rich bride. Finding instead that the gentlemen's clubs of Washington were closed to him, he hurried back to London & married a lady poet named Olive Custance without her parents' knowledge or consent. In the 11 intervening years her charms had diminished as her bulk increased. He fell in love with a female admirer & though mildly anxious as to the propriety of adultery in a Roman Catholic convert, he set up house with her on the proceeds of his memoirs of Wilde. In 1904 he met his most important collaborator in Fleet Street the buccaneering, T. W. H. Crosland who shared with him a taste for sonnets & litigation. His great triumph in the law courts was in Feb, 1923 when the Evening News published by mistake a report of his death, together with an unflattering obituary notice. His damages were £1000. In 1923 Mr Churchill brought a libel action against him which led to his spending 6 months in gaol to meditate upon his own preposterous fabrication. In his last years, he paid a fee to an impoverished journalist in Brighton to take young writers or curious undergraduates to tea with him at Hove. They did not know that Lord Alfred paid a fee, & Lord Alfred didn't know that they paid 5 s. a time.

On mange bien ici (the cooking here is good).
Prendre tout en mal (to butter or soft-soap a person (flatter)).
Maison publique or de passe or de rendez-vous (brothel).
Un café nature (plain coffee) [pour].
Faire maigre (to abstain from meat), [S'en] mettre la main au jeu (to go surety for, to answer for).
Avoir la manche large (indulgent or broad in moral views).
Avoir bon marché de (to get the better or upper hand of), En être quitte à bon marché (to get off lightly).
Faire bon marché de [vos conseils] (to care but little for); a jaw-breaker (?).
J'y suis de moitié avec vous (I'll go halves with you in that).
Vous êtes (C'est) à mourir de rire (killing, funny).
Muflerie (the conduct of a cad); Faire de la mousigne (to kick up a row).
Donner sur les nerfs à quelqu'un (to get on one's nerves).
Faire les yeux doux à quelqu'un (to cast sheep's eyes at).
Se lucer l'œil (to feast one's eyes).
Tondre (shave) un œuf (to skin a flint or bleed a stone), Deux œufs sur le plat (small female breasts), Faire d'un œuf un bœuf (to make a mountain out of a molehill).
Avoir les ongles en deuil (to have dirty finger-nails).
Avoir l'oreille dure (to be hard of hearing), cf. (l'oreille fine).
Faire la sourde oreille (to turn a deaf ear, to pretend not to hear).
Faire une oreille (to dog-ear a book); Vos oreilles ont dû vous corner (you must have burned the candle).
Revenir l'oreille basse (crestfallen).
Ôte-toi de là que je m'y mette (make room for your betters).
Un panier percé (a spendthrift); Faire le panier à deux anses (to be akimbo; to walk with one lady on each arm).

une partie carrée (a party of 2 ladies & 2 gentlemen).

Il a fallu en rabattre (to lower one's pretensions)

Dîner en partie fine (dine out with a member of the opposite sex, implying amour)

pègre (the gang of thieves) La haute pègre (the upper class)

Il y avait 4 pelés et un tondu (very small audience)

Pas de pelotage avant le mariage! (Cuddling, caressing, "fiddling").

tomber à pic (to come just in the nick of time) grugeur, écumeur (de marmite, Chercheur)

avoir le pied marin (to have sea-legs). un pique-assiette a sponger

Avoir du piston (to have the backing of an influential person)

une poison (insulting epithet applied to a woman). none of your

Passer de la pommade à quelqu'un (to flatter), Pas tant de pommade

se pomponner (to dress up); Faire la popote (to do cooking).

Enfoncer une porte ouverte (to take a deal of trouble over imaginary difficulties)

Il se fait prier (to wait to be pressed), propriétaire (m. & f.) landlord-

Battre son pavé (walk the streets, of prostitutes). Ça ne fait pas question no doubt about

Je vous reconnais bien là (that's just like you)

Il n'est pas regardant! close-fisted Cela sent le renfermé (a room stuffy

recaler, retaper, retoper = plucked in exams. extremely fashionable

Rien (much, extremely, "not half"; C'est rien chic, rien loin very far)

Vider son sac (to say or to make one say one's say).

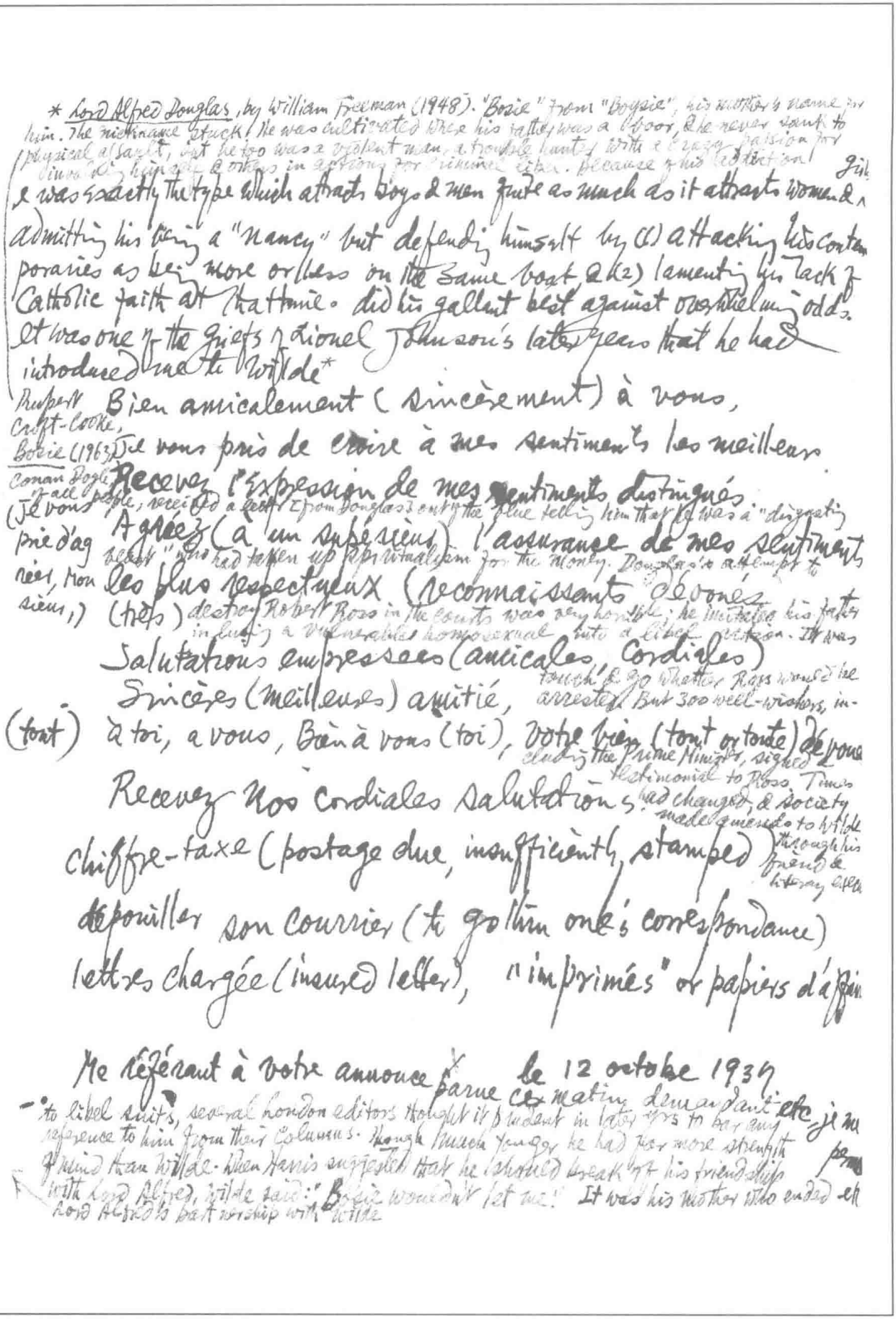
Elle a l'air d'une sainte-nitouche; Soler une note d'hôtel

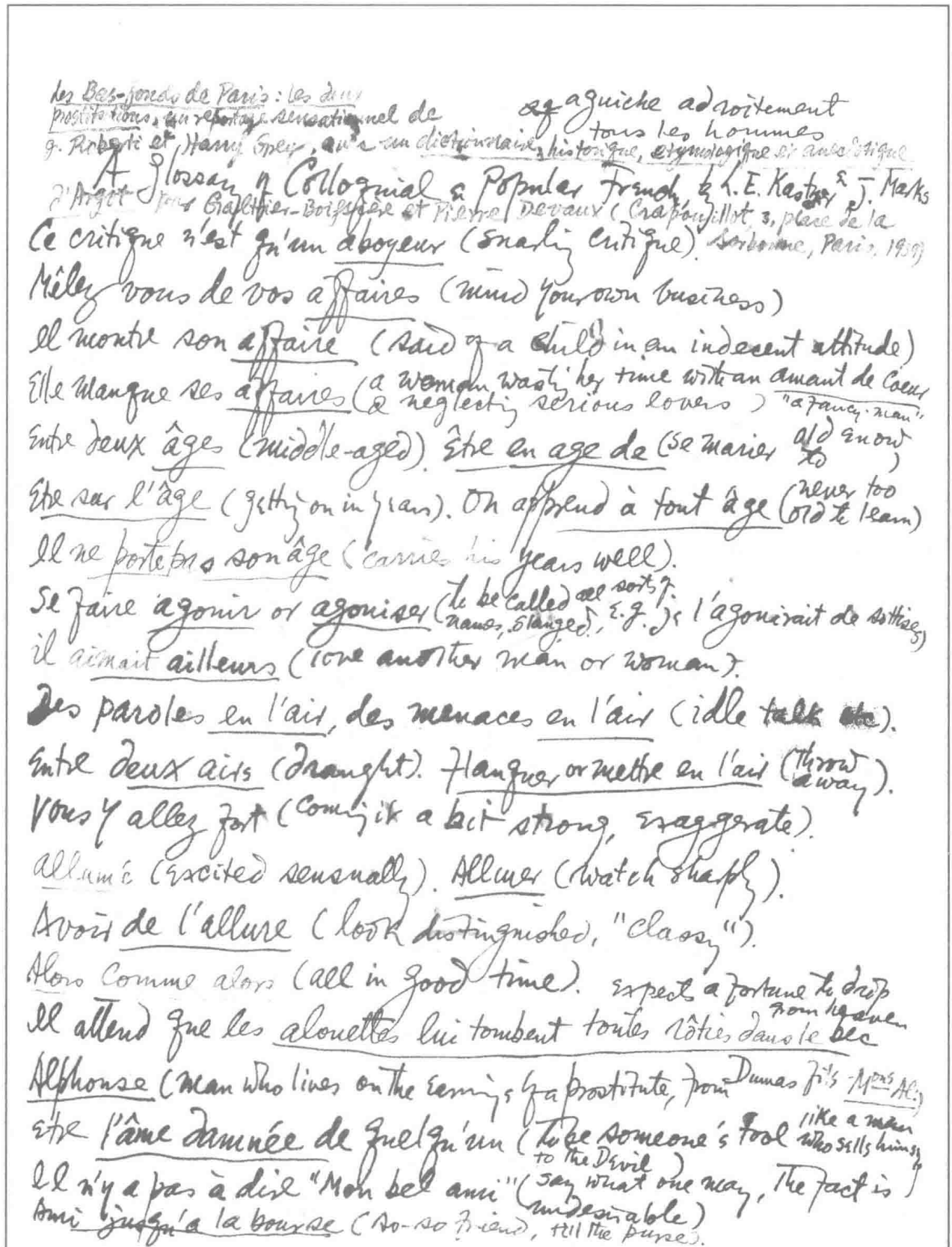
(to overcharge a hotel-bill).

au saut du lit (1st thing in the morning); Je me sauve (I must be off)
Être à sec (to have nothing to say, fail to answer a question)
avoir le sommeil dur (to be a heavy sleeper).
Un vieux tableau (a faded beauty, old woman who tries to appear young)
Voyez ma tante (in the pawnshop, Ma tante a tout pris ... "Uncles" ...)
Taper une letter; taper quelqu'un de (sum) (to borrow money); taper
Faire tapisserie (to be a wall-flower at a ball); le temps me dure, on dit
Il n'y a pas de — qui tienne (— has nothing to do with the question);
Être terre à terre (to be of the earth earthy); On mangeait par terre (
C'est vécu (true to life); Faire sa violette (to show excessive modesty)
Un bon vivant (a boon companion); Vivieur (-se), a rake, hot mouth.)
Avoir de quoi vivre (to have means); qui vivra verra,
vouvoyer (to say vous to a person whom one is in the habit of tutoyer)
Vouvoyocratie (mob rule)
Avez-vous vos yeux dans votre poche (to one who can't see things which
Il ne le fera pas pour vos beaux yeux (he expects recompense)
Dormir comme un loir (sleep like a log)

Louis Marlow, Seven Friends (1953) ... Lampoon on Douglas, To a Slim Gilt Idol: "Citron, & Judas & Tartuffe"

The Autobiography of Lord Alfred Douglas
used to have his own way about [illegible]. "the instincts of the true aristocrat" (2)
Catholic & aristocratic in spirit. have always had the utmost contempt for public opinion.
The "crossness" in things was exemplified in the usual way. When you got to heaven you can be
What you like & I intend to be the child (the consolation of Catholicism!). She went on look
like a girl till well over 40. I was a very pretty child, & had captivating ways. "idiotic
outpourings of Robert Sherard" (who was later reconciled to Douglas). Pp. 23ff on his Youth
-ful beauty: Right up to my 40th yr I could at any time have passed for a boy.


* Lord Alfred Douglas, by William Freeman (1948). "Bosie" from "Boysie", his mother's name for
him. The nickname stuck. He was cultivated when his father was a boor, & he never learnt to
(physical & spirit, but he too was a violent man, a trouble hunter, with a crazy passion for
& was exactly the type which attracts boys & men quite as much as it attracts women &
admitting his being a "Nancy" but defending himself by (1) attacking his contem-
poraries as being more or less on the same boat & (2) lamenting his lack of
Catholic faith at Cambridge did his gallant best against overwhelming odds.
It was one of the griefs of Lionel Johnson's later years that he had
introduced Douglas to Wilde*
Bien amicalement (sincèrement) à vous,
Je vous prie de croire à mes sentiments les meilleurs.
Recevez l'expression de mes sentiments distingués
Agréez (à un supérieur) l'assurance de mes sentiments
les plus respectueux (reconnaissants dévoués
Salutations empressées (amicales, cordiales)
Sincères (meilleures) amitié,
(tout) à toi, a vous, Bien à vous (toi), Votre bien (tout ou toute) de vous
Recevez nos cordiales salutations
chiffre-taxe (postage due, insufficiently stamped)
déposiller son courrier (to go thru one's correspondance)
lettres chargée (insured letter), "imprimés" or papiers d'affa
Me référant à votre annonce parue ce matin le 12 octobre 1937 de
- to libel suits, several London editors thought it prudent in later years to bar any
reference to him from their columns. Though much younger, he had far more strength
of mind than Wilde. When Harris suggested that he should break off his friendship
with Lord Alfred, Wilde said: "Bosie would never let me!" It was his mother who ended
Lord Alfred's partnership with Wilde



les Bas-fonds de Paris : les deux prostitutions, un reportage sensationnel de G. Roberti et Henry Spont, avec un dictionnaire historique, etymologique et anecdotique d'argot par Charles Virmaître et Pierre Devaux (Crapouillot, 3, place de la Sorbonne, Paris, 1957)

A Glossary of Colloquial & Popular French by L.E. Kastner & J. Marks

Ce critique n'est qu'un aboyeur (snarling critique).
Mêlez vous de vos affaires (mind your own business)
il montre son affaire (said of a child in an indecent attitude)
Elle manque ses affaires (a woman who neglects serious lovers) "a fancy-man"
Entre deux âges (middle-aged). Être en age de (se marier old enough to)
Être sur l'âge (getting on in years). On apprend à tout âge (never too old to learn)
Il ne porte pas son âge (carries his years well).
Se faire agonir or agoniser (to be called all sorts of names, slanged, e.g.) : l'agonirait de sottises)
il aimait ailleurs (love another man or woman).
des paroles en l'air, des menaces en l'air (idle talk etc).
Entre deux airs (draught). Flanquer or mettre en l'air (throw away).
Vous y allez fort (you're doing it a bit strong, exaggerate).
allumé (excited sensually). Allumer (watch sharply).
Avoir de l'allure (look distinguished, "classy").
Alors comme alors (all in good time). espect a fortune to drop from heaven
Il attend que les alouettes lui tombent toutes rôties dans le bec
Alphonse (man who lives on the earnings of a prostitute, from Dumas fils - Mons Ch.)
être l'âme damnée de quelqu'un (to be someone's fool like a man who sells himself to the Devil)
Il n'y a pas à dire "Mon bel ami" (say what one may, the fact is undeniable)
Ami jusqu'à la bourse (so-so friend, till the purse).

autant + infinitive = that is to say / one may say
autant vaut = one might as well say / practically, in kind
assommant - boring. (plague, bore)

[Faites]

Il m'a assassiné de compliments

Mes amitiés chez vous (my regards to your people).

Sourire aux anges (smile to myself, to babies).

Faire danser l'anse du panier (handle, basket) (to make a dishonest profits on purchase / to make a market-penny, said of Cooks)

Faire antichambre (to wait).

Voilà qui m'arrange (that suits me).

Être à l'article de la mort (on the point of death). Être porté sur l'article (to be of an amatory disposition). Cf vaisselle.

Faire assaut de politesse (vie in politeness).

Payer d'audace (to put on a bold front).

bigrement fou
bigrement difficile

bâcler (to scamp, un devoir bâclé, scamped work).

Avoir du bagout (to have the gift of the gab).

Faire une balade (to take a walk, stroll).

un ballon d'essai (a feeler, Il a lancé un ballon d'essai)

Être du bâtiment (to belong to the same profession)

Le temps se met au beau (the weather is clearing up)

Avoir la beauté du diable (neither beautiful nor ugly, but you still go through life / Ex: le diable était beau, quand il était jeune)

Être en beauté (to look one's best).

un bec jaune (young, inexperienced, 黄口)

Faire son beurre (to make one's fortune)

bien as predicative = "good" "pretty," "comfortable"

En tout bien tout honneur (with the most honorable intentions)

promettre plus de beaux que de pain (lavish promises which can't be fulfilled)

bichonner to adorn (bichonner ses enfants)

être du dernier bien avec quelqu'un (to be on excellent & intimate terms)

Se mettre sur son bien-dire (to mind one's p's & q's, speak elegantly)

Manger son blé en herbe (喜吃卵年糧, to eat the calf in the cow's belly)
horns sprouting

Il lui a poussé du bois (a husband whose wife is unfaithful)

On n'est pas de bois (a stock phrase denoting that the claims of either sex cannot be gainsaid 人非木石焉能無情)

C'est une boîte! (disparaging, like boutique)

bombarder (to appoint unexpectedly, il vient d'être bombardé préfet)

Faire quelque chose au petit bonheur (at a venture, laissez aller, les choses au petit bonheur)

Avoir la bosse de (to have a gift for, referring to the bumps on the cranium)

Rouler sa bosse (to wander about in the world). Bourgeois-se (governor, my husband, my wife).

ça me botte (that suits me down to the ground).

Faire la bouche en cœur (to try to look amiable by pursing up lips)

Faire la petite bouche (hard to please, especially food)

On a bouffé à crever (we blowed our hide out, eat enough to burst)

Je suis à bout (finished, exhausted, done for): au bout de son rouleau.

Faire des économies de bouts de chandelles (sordid sparing).

Le Cœur des femmes, c'est la bouteille de l'encre (a mystery)

Montrer toute sa boutique (nude).

Il a le bras long (to have great influence). Roman de cape et d'épée (romantic stories).
avoir de ca= " " qui-vive off, Brûler (to pass thru without stopping) brûler Paris.
Manger or bouffer des vipères (to have nothing to eat).
Faire or trouver bouche creux (to draw a blank)
Les cabotins de la politique (public man who play to the gallery)
C'est fort de café (hard to believe, coming it too strong)
Renvoyer quelqu'un ou quelque chose aux calendes grecques
(to put off indefinitely, ex latin ad calendas graecas i.e. never,
the Greek months have no calends the 1st days of the month in the Roman
Calendar) laisser en carafe (leave in lurch).
Avaler swallow sa canne (to be stiff & starched)
Carotter de l'argent à quelqu'un (to wheedle money out of a person) m'a carotté 3 frs
casanier (a stay-at-home person)
caser quelqu'un (to find a job, position for a person) se caser.
La chair de poule = gooseflesh * cf "His fancy is unfurnished" 唐摭言柳氏洪昆杖李園言劣中
Il y a bien des chambres à louer dans sa tête (simple-headed, crack-brained)
La vie lui est à charge (a burden).
La nuit, tous les chats sont gris (Bei Nacht sind alle Katzen grau)
Cela coûte chaud (a stiff price) les primeurs sont chères.
Prendre chemin des écoliers (a roundabout way).
Avoir du chien (fascinate) (a woman, pluck) (a man).
* Bacon: Apothegms 17 on [illegible] men have empty heads, Howell: Tall men are like houses of 4 stories, wherein commonly the upper most room is worst

Faire le chien couchant à qqn qu'un to fawn & cringe on

Cochon de + ditto Être coiffé de qqn qu'un (to be infatuated with)

Chien de + noun or noun + de chien = wretched, rotten.

Je suis chocolat (I am deceived, "done brown")

Mettre la clef sous la porte (to run away without paying rent)

Clou (pawnshop, mettre au clou), (chief attraction)

Soigner son cochon (one who indulges & regards himself)

Cochon (incity, to lust, des histoires cochonnes), Cochonnerie.

Euphemisms for Cocu (porter des cornes à son mari, un mari boisé, Coiffé, un Canard 中国ノル, un bélier, un cerf, un Cousin de Moïse, logé rue du Croissant, un de plus, etc)

s'en donner à cœur joie (to enjoy oneself to one's heart's content)

Avoir le cœur sur les lèvres (ou la main) (frank)

Avoir un cœur d'artichaut (to fall in love with every woman one meets)

Collant (adj). applied to a person who can't be rid of, especially a jealous wife).

Colle (une colle, a teaser, a poser, a difficult question in examination)

Donner la comédie aux gens (to be laughing stock)

Être à la comédie (out of work)

Il n'est pas commode (not an easy customer)

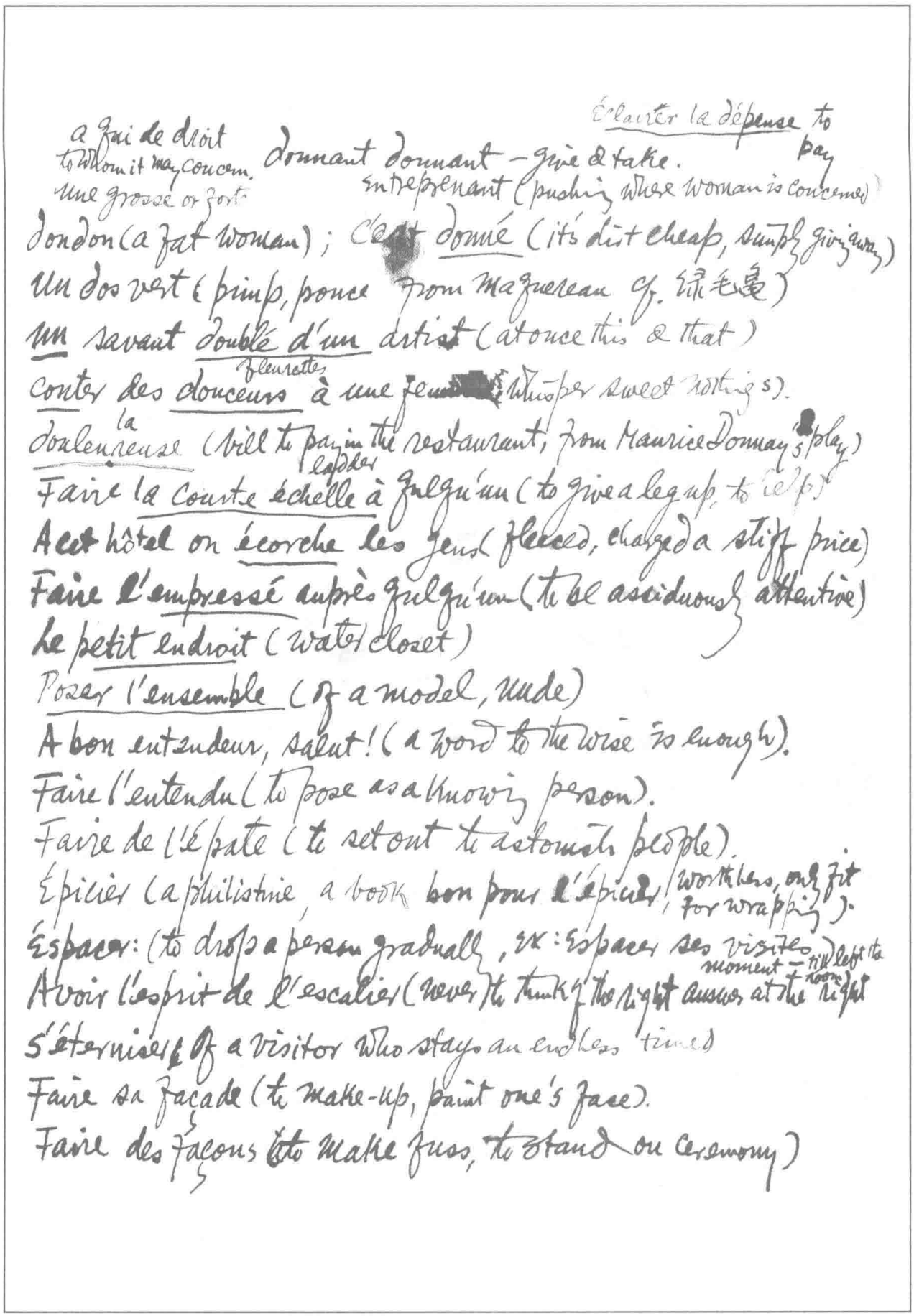
Fausser compagnie à qqn (elle lui a faussé compagnie to give the slip, don't keep the appointment).

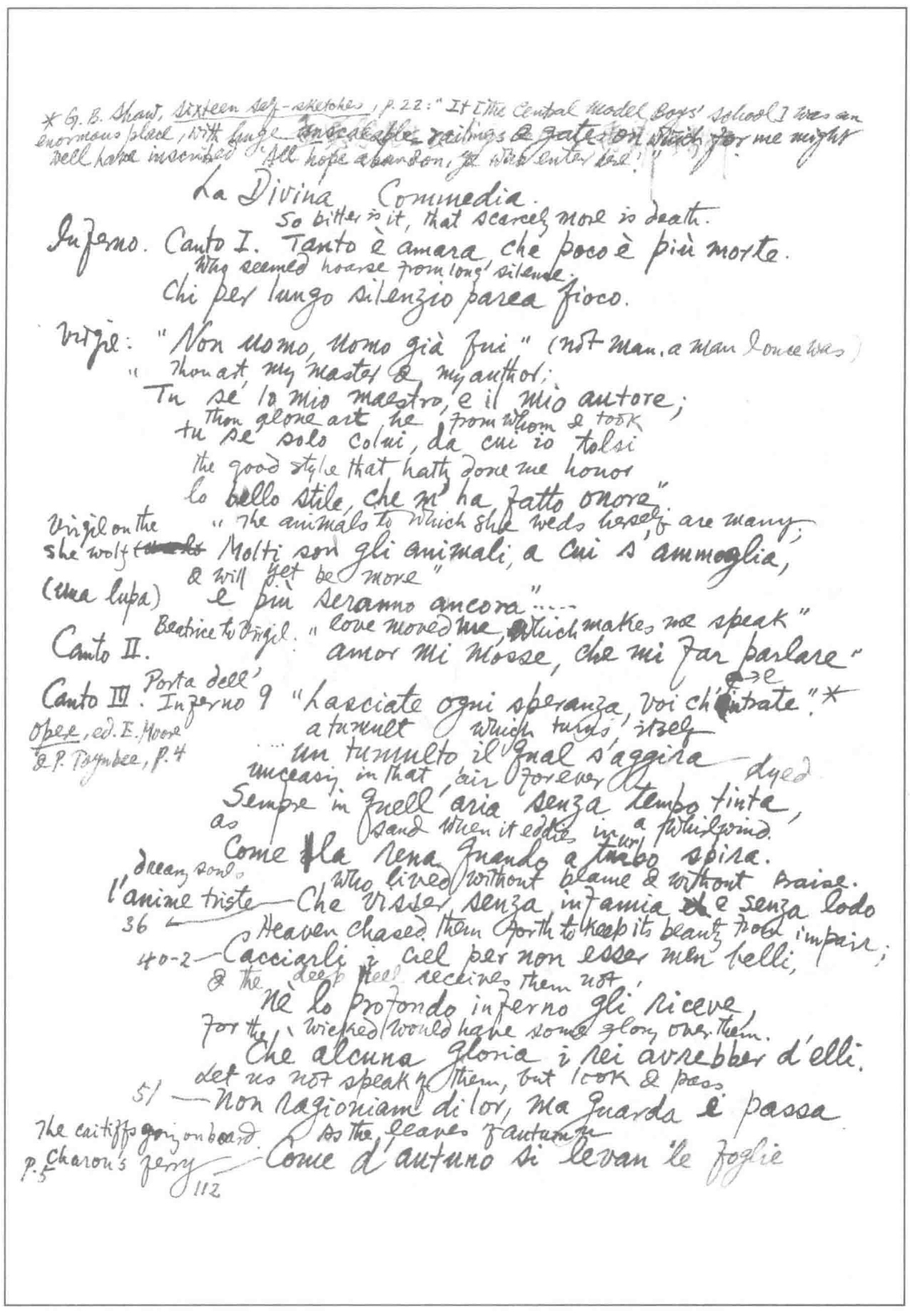
De bon compte (at a small cost), à meilleur compte

Farmoted, Hudibras pt. I, canto I, l. 161

Je n'étais pas à la conversation – I'm not listening.
Après coup too late Allez-vous coucher! Leave me alone!
En conter à quelqu'un (to deceive or "kid" a person, Il ne faut pas m'en conter)
Ne jamais sortir de sa coquille (never goes anywhere, a home-bird)
Être dans les cordes de quelqu'un (c'est dans mes cordes that's my line)
Prendre du corps (to grow stout).
On lui comptait les côtes or les os (he is not fat: but skin & bone)
Comme-ci-comme-ça (so-so. Comment allez-vous? Ex. Ital. Così così)
Être à la coule (to know the ropes, up to snuff)
Jeter des regards or regarder en coulisse (to cast a side-long glance)
Coup d'air (a cold caught by sitting in a draught)
Écrire à coups de ciseaux (paddy writing).
Donner un coup de balai (sweeps clean, many dismissals).
Traduire à coups de dictionnaire (with much turning over of dict.)
Coup de foudre (love at 1st sight). Coiffé en coup de vent (dis-orderly hair).
C'est une vraie pétaudière! (bedlam let loose).
Vie de Cochon – courte et bonne faire courte et bonne short life but gay.
très couru popular, much sought after
C'est son père tout craché (the very likeness, spit & image)
De son cru (of one's own invention).
Faire des cuirs (to make a wrong liaison in speaking. e.g. J'étai-t-ici for J'étais ici)

déjà = really in negative. adv.
Létoile Dare-dare: quickly in less than no time.
in questions. Je rentrai à l'hotel.
leg in sng: gay in the arse or groin or leg.
Avoir la cuisse gaie or légère (an amorous woman)
Je vais lui donner une bonne danse (I'll give him a good drubbing)
Je vais la danser
Tenir le dé (dice) de la Conversation (to have the floor, engross the conversation)
débotté (at the moment of arrival; Je l'ai attrapé au débotté)
Elle a l'air bien décati (faded, losing bloom by age)
Elle n'est pas trop déchirée (said of a woman still attractive in spite of her years)
décrocher-moi-ça (second-hand clothes, reach-me-downs).
Mettre quelqu'un dedans (to deceive a person).
dégoutation (a disgusting person); Faire le dégoûté, to be fastidious
Ne vous en déplaise (with your leave, ironically).
le dernier des hommes (the most contemptible).
déshabillage (ill-natured literary criticism).
Avoir le dessous (to get the worst of it), contrast avoir le dessus.
le dessus du panier (the pick of the basket) contrast le dessous ditto.
dételer (unharness! to give up all thoughts of love).
Deux s'amusent, trois s'embêtent.
I took it for granted
Tenez-vous-le pour dit (don't let me Se tenir pour dit
tell you again!) Je me le suis tenu pour dit (I
Se mettre sur son dix-huit (to put on one's best clothes deux fois neuf (twice new)
Fourrer le doigt partout (have his finger in every pie)
Obéir quelqu'un au doigt et à l'oeil (to be at somebody's beck & call).


Éclairer la dépense to pay
à qui de droit to whom it may concern
donnant donnant – give & take.
entreprenant (pushing where woman is concerned)
une grosse or fort
dondon (a fat woman); C'est donné (it's dirt cheap, simply given away)
un dos vert (pimp, ponce from Mazureau cf. 绿毛龟)
un savant doublé d'un artist (at once this & that)
fleurettes
conter des douceurs à une femme (whisper sweet nothings).
la
doulereuse (bill to pay in the restaurant, from Maurice Donnay's play)
ladder
Faire la courte échelle à qlqu'un (to give a leg up, to help)
A cet hôtel on écorche les gens (fleeced, charged a stiff price)
Faire l'empressé auprès qlqu'un (to be assiduously attentive)
le petit endroit (water closet)
Poser l'ensemble (of a model, nude)
A bon entendeur, salut! (a word to the wise is enough).
Faire l'entendu (to pose as a knowing person).
Faire de l'épate (to set out to astonish people).
Épicier (a philistine, a book bon pour l'épicier / worthless, only fit for wrapping).
Espacer: (to drop a person gradually, ex: espacer ses visites)
moment – till left the room
Avoir l'esprit de l'escalier (never) to think of the right answer at the right
S'éterniser (of a visitor who stays an endless time)
Faire sa façade (to make-up, paint one's face).
Faire des façons (to make fuss, to stand on ceremony)


* G. B. Shaw, Sixteen Self-sketches, p. 22: "It [The Central Model Boys' School] was an enormous place, with huge inscribable railings & gates on which for me might well have inscribed 'All hope abandon, ye who enter here!'"
La Divina Commedia.
So bitter is it, that scarcely more is death.
Inferno. Canto I. Tanto è amara che poco è più morte.
Who seemed hoarse from long silence.
Chi per lungo silenzio parea fioco.
Virgil: "Non uomo, uomo già fui" (not man, a man I once was)
"Thou art my master & my author;
Tu sè lo mio maestro, e il mio autore;
Thou alone art he from whom I took
tu sè solo colui, da cui io tolsi
the good style that hath done me honor
lo bello stile, che m' ha fatto onore"
Virgil on the she wolf "The animals to which she weds herself are many;
& will yet be more"
(una lupa) Molti son gli animali, a cui s' ammoglia,
e più saranno ancora....."
Beatrice to Virgil: "Love moved me which makes me speak"
Canto II. amor mi mosse, che mi fa parlare"
Canto III. Porta dell' Inferno 9 "Lasciate ogni speranza, voi ch' entrate".*
Opere, ed. E. Moore & P. Toynbee, p. 4
a tumult which turns itself
....un tumulto il qual s'aggira
unceasing in that air forever dyed
Sempre in quell' aria senza tempo tinta,
as sand when it eddies in a whirlwind
Come la rena quando a turbo spira.
dreary souls
l'anime triste Che visser senza infamia e senza lodo
who lived without blame & without praise.
36 Heaven chased them forth to keep its beauty from impair;
40-2 Cacciarli i ciel per non esser men belli,
& the deep hell receives them not,
Nè lo profondo inferno gli riceve
for the wicked would have some glory over them.
Che alcuna gloria i rei avrebber d'elli.
let us not speak of them, but look & pass
51 Non ragioniam di lor, ma guarda e passa
The caitiffs go on board. As the leaves of autumn
p. 5 Charon's ferry Come d'autunno si levan le foglie
112

* cf Boethius: De Consol. Phi. Libii: In omni adversitate fortunae, infelicissimum genus est infortunii fuisse felicem. Chaucer: Troilus & Creseide, bk. iii line 1625. Tennyson's Locksley Hall: "Hear a sorrow's crown of sorrow is remembering happier things"

one after the other, till the branch
l'una appresso dell'altra, infin che il ramo
sees all its spoils on the ground
vede alla terra tutte le sue spoglie:
so the evil seed of Adam.
Similemente il mal seme d'Adamo, etc etc.

Canto IV. Cerchio Primo-Limbo. Homer, Lucan, Horace, Socrate, Plato, Democritus Thales, Zeno, Tully, Seneca, Hippocrates, Galen, etc. Euclid, Ptolemy

Canto V. Cerchio II. The Carnal Sinners. (i peccator carnali)
P.7 31. La bufera infernal, no hope ever comforts them
che non mai Nulla speranza gli conforta mai,
non resta. not a left, but even a less pain.
Non che di posa, ma di minor pena.
On Paolo & Francesca " O lapso, ah me! What sweet thoughts, what longs,
P.8 112 Quanti dolci pensier, quanto disio
led them to the woeful pass!
menò costoro al doloroso passo!
Francesca: " there is no greater pain than
121 —Nessun maggior dolore,
to recall (a happy time
Che ricordarsi del tempo felice
in wretchedness " * 139 Galeotto fu il libro e chi lo scrisse
nella miseria.
The lovers during reading that day we read in it no further.
Galeotto together 138 "Quel giorno più non vi leggemmo avante"
Terzo that of the eternal accursed cold & heavy rain.
Canto VI, Ch. III. della piova eterna maledetta, fredda e greve
for the baneful crime of gluttony
Ciacco: " per la dannosa colpa della gola,
as thou seest, e languisci in tue ranci"
come tu vedi, alla pioggia mi fiacco."
Canto VII, Che III. (Priests & Clergymen)
Canto VIII Ch. V. Filippo Argenti, Dante wished to see him dipped in the swill (broda), wish granted!

Jusqu'à ces toutes dernières années les traductions foisonnèrent même dans les pays qui, comme l'Allemagne ou l'Italie, aspirent à une sorte de protectionnisme culturel.

La vie anglaise reflétée dans le *Tom Jones* de Fielding est plus « exotique » par rapport à la vie française dépeinte dans les romans de Marivaux ou de l'abbé Prévost, que la vie reflétée dans les romans d'un Aldous Huxley ou d'un Thomas Mann par rapport à la vie française moderne. Le traducteur, aujourd'hui, n'a plus besoin d' « adapter » pour rendre l'auteur étranger compréhensible : ses lecteurs le comprennent tel quel, sans grand effort.

Lewis May, le traducteur anglais d'Anatole France, raconte qu'il se plaignait un jour au vieux maître de l'impossibilité de traduire. « Vous avez parfaitement raison, mon ami, répondit Anatole France, et remarquez que la connaissance de cette vérité est la première condition de la réussite dans l'art du traducteur. »

Bien au contraire, les plus grands écrivains sont ceux qui, même dans la pire des traductions, gardent quelque chose de leur essence immortelle, tel Shakespeare qui, jusque chez Le Tourneur et Ducis, reste Shakespeare. Le génie est encore roi, même si on le revêt de haillons, et sa royauté s'affirme en pays conquis malgré tout ce qui peut s'y opposer à sa compréhension totale. Traduit, s'il a plus perdu que les autres, c'est qu'il avait plus à perdre, mais il a plus conservé aussi, parce que sa richesse native était plus grande. Une traduction vraiment réussie est un miracle, mais après tout ce ne saurait être un miracle plus grand que celui qui est à la base de toute création et de toute poésie.

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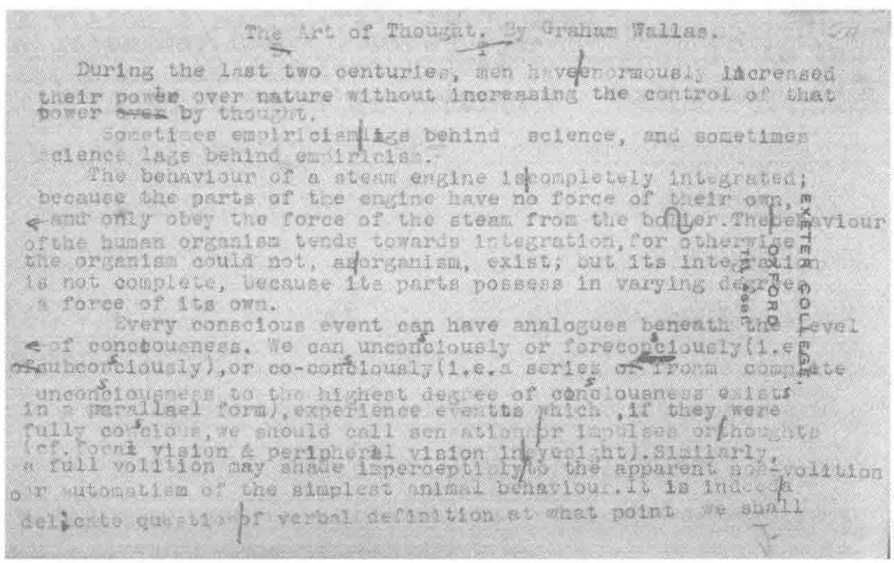

The Art of Thought. By Graham Wallas.

During the last two centuries, men have enormously increased their power over nature without increasing the control of that power even by thought.

Sometimes empiricism lags behind science, and sometimes science lags behind empiricism.

The behaviour of a steam engine is completely integrated; because the parts of the engine have no force of their own, and only obey the force of the steam from the boiler. The behaviour of the human organism tends towards integration, for otherwise the organism could not, as organism, exist; but its integration is not complete, because its parts possess in varying degree a force of its own.

Every conscious event can have analogues beneath the level of consciousness. We can unconsciously or foreconsciously (i.e. subconsciously), or co-consciously (i.e. a series of terms compete unconsciousness to the highest degree of consciousness exist in a parallael form), experience events which, if they were fully conscious, we should call sensations or impulses or thoughts (cf. focal vision & peripheral vision in eyesight). Similarly, a full volition may shade imperceptibly to the apparent non-volition or automatism of the simplest animal behaviour. It is indeed a delicate question of verbal definition at what point we shall

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cease to give the name "will" to the less continuous and less unified forms of concious conation & mere urge. An unconcious desire may mask itself as a conscious will whose character gives us little or no hint of the underlying process. An equal arbitrariness characterises the limits of the control of our will over our behaviour. Few people can, however, by the most intense effort of will, influence the rate of their pulse, and in some cases, to quote Baudouin, "the more we wish, the less we are able." (Autosuggestion, p.37). Our feelings too are very little under our control. We cannot by an effort of will feel happy or sorry &c. at any given moment. Although it is easy to learn voluntarily by heart names or words, the high forms of thought which lead to discoveries and solutions of complex problems are very imperfectly controllable by any direct effort of will, cf. Plato's theory of poetic inspiration as connected with madness rather than with conscious purpose.

The art of thought, like the art of running, is an attempt to improve by conscious effort an already existing form of human behaviour. "Art must be based on the most exact knowledge which we can obtain of the behaviour which the art is to modify.

(1)

An actor can only with the greatest difficulty form any estimate as to how far his movements while he acts are "natural" and far they are acquired. The thinker when he is trying to observe though in its most natural form, is faced with greater difficulties.

Helmholtz, speaking in 1891, at a banquet on his 70th birthday, described the way how his most important thoughts had come to him. He said that after previous investigation of the problem in all directions, happy ideas came unexpectedly without effort like an inspiration. Helmholtz here gives us three stages in the formation of a new thought. The first in time I shall call Preparation, the stage during which the problem was investigated in all directions; the second is the stage during which he was not consciously thinking about the problem, which I shall call Incubation; the third, consisting of the appearance of the happy idea together with the psychological events which immediately preceded and accompanied that appearance, I shall call Illumination (cf. Plato, Symposium 210). I shall add a fourth stage of Verification. (cf. Henrie Poincaré, Science and Method, p. 75, 54, 62, 63)..... . . .

Closely connected with this voluntary use of logical methods is the voluntary choice of the "problem-attitude" (aufgabe'). Our mind is not likely to give us a clear answer to any particular problem unless we set it a clear question.... The Incubation stage covers two different things: first, the negative fact that we voluntarily abstain from thinking on a particular problem, &

II.

the second is the positive fact that a series of unconscious and involuntary events may take place during that period. The first negative fact may itself take two forms: either in conscious mental work on other problems, or in a relaxation from all conscious mental work. The habit of industrious passive reading is positively dangerous during the stage of Incubation (as if any reading undertaken by a thinker with a problem weighing on his mind can be passive). Schopenhauer: "to put away one's original thoughts in order to take up a book is a sin against the Holy Ghost." ....I find it convenient to use the term Intimation for that moment in the Illumination stage when our fringe-consciousness of an association-train is in the state of rising consciousness which indicates that the fully conscious flash of success is coming. Henry Hazlitt in "Thinkkng as a Science": Thoughts of certain kinds are so elusive that to attempt to articulate them is to scare them away, as a fish is scared away by the slightest ripple."

The sense of humor is called by W.k. Clifford "the still small voice that whispers fiddlesticks."

To the question whether a revival of the Buddhist faith might not lend a new significance to Chinese art Dr Tsai of the Government University in Peking answered no, the whole tradition of Chinese art depends on the fact that the

significance of the thing seen arises from the intensity of its individual reality. If the artist co-nsciously draws his mountain as aBuddhist heaven, it will lose its essential mountaineity. (perhaps the only sensible remark made by that old c-harlatan.)

Work done without conscious "effort" may vary in respect to the "energy" with which it is done. The effortless thought-process which "inspires easy" Miltons "unpremeditate verse" (Paradise Lost, Bk. IX, ii. 21-4) must in his case have involved intense mental energy. Wordsworth, when, after Coleridges return from Germany, he began to think about hig mental process-es made the mistake of assuming that the ease of production resulting "blindly and mechanically" from habituation was the same thing as the ease of production which accompanied, in Miltons case, the greatest energy of thought (see Lyrical Ballads, Preface, pxiv) On the other hand, as William James points out in "Talks to Teachers" (The Gospel of Relaxation): "Eagerness, breathlessness, and anxiety are not signs of strength: they are signs of weakness and bad coordination".

Some mental habits were in their origin half-conscious results of the conditions under which men earn their livelihood No one e.g. conswiosly invented the legal type or the clerical type of thought. On the other hand, a type of thought may follow

III

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a pattern first created by the conscious effort of a single thinker, Descartes or Hegel, and popularised by teaching and imitation. The prevalence of a type of thought is often due to a combination conscious invention and the less conscious influence of circumstances, e.g. a crude "Darwinismus" spread in Germany as the German Empire began to extend beyond Europe..½. A type of thought characteristic of English politicians is often indicated by the expression "muddling through" used as a term of approval. Lord Selborne in 1924, spoke of "the glorious incapacity for clear thought which is one of the distinguishing marks of our race." On the other hand, French writers emphasise the classic or logical character of typical French thinking. Taine, when writing as an opponent of that type of thought, declared that the French Revolution was the work of the "classic spirit" i.e. "to follow out in every inquiry, ...the method of mathematics; to abstract, define, and isolate certain very simple and very general ideas; and then without reference to exprience to compare and combine them, and from the artificial synthesis so created to deduce by pure logic all the consequences which involves." (L'Ancien Regime, p.262). In "Notes on England", p.306, Taine says that the interior of an English head may not unaptly be likened to one of Murray's handbooks, which contains many facts but few ideas. But my in "Psychologie Politique du peuple anglais" p.27, quotes a sentence of Royard-Collard

"I despise a fact", and compares it with a saying of Edmund Burke about abstract ideas, "I hate the very sound of them." A. Fouillée, in "Psychologie du peuple francais": "We believe that we can carry out principles merely by proclaiming them, and that if we change our constitution by a stroke of pen we thereby transform our laws and customes". I do not know of any evidence that this difference of intellectual tradition was noticed before the French Revolution. Voltaire's "Letters on the English" e.g. and Montesquieu's "Esprit des Lois" imply that the English, rather than the French, are consistent followers of logic... It would be difficult for the leaders of the most successful English Revolution to set up, in imitation of the French "Goddess of Reason", a temple in London to our national Genius for Muddling Through, or to our Glorious Incapacity for Clear Thought. Our English habit of thought leads us easily to change our minds when we find that we feel differently about a situation. Darwin whose methods Huxley once compared to those of a "miraculous dog" was in this respect typical of Englishman.

A solid and sensible book spoiled by the author's pedagogic attitude and messianic fer vor. The author gives the impression that a thinker, unlike a poet can be made manufactured. The style is labrious and diffuse.

IV

Tableau de la Litterature Francaise au XIXe Siecle et
au XXe Siecle, par Fortunat Strowski.

Un hasard, une soiree sans lendemain
Werther traduit nous ramenaient bien des choses qu'on ne savait plus trouver dans la Nouvelle Heloise et qui en venaient pourtant. Mais de plus l'inquietude, la melancolie, le vague et le vide, l'impuissance et la fievre, je ne sais quelle maladie aboutissant au suicide, marquaient une epoque nouvelle et distinguant le heros de Goethe du heros de Rousseau. Ce besoin d'aimer et cette incapacite d'aimer.
Louis Gabriel Ambroise de Bonald: "L'homme pense sa parole avant de parler sa pensee".
De Maistre part pour Russie. Une fille vient de lui naitre; il ne reverra que quand elle aura vingt ans cette "orpheline d'un pere vivant". Il est sans argent. Faute de pouvoir payer un page, il prend pour domestique un voleur qu'il a preserve du chatiment par l'immunite diplomatique. "Homme sans pain et sans esperance, pere sans patrie et sans propriete, epoux sans femme, mandataire sans moyens, ministre sans fonctions, gentilhomme sans titre, employe sans grade". "On n'a rien fait aux opinions tant qu'on n'a pas attaque les personnes",
Une majeste qui ne manque pas de raideur.
Mme de Stael: Lettres sur le caractere et les ecrits de J-J. Rousseau.
"R. a su faire la passion une vertu"

Cf Byron: Childe Harold's III: He who hears / Enchantment ov'r passion ..... yet he knew / How to make madness beautiful & cast / O'r erring deeds & thoughts a heavenly hue / of words!"

La prophetie de Mirabeau s'est realisee:"Vous aurez des massacres, vous aurez des boucheries,vous n'aurez meme pas l'execrable honneur d'une guerre civile".
Dans la Litterature,Mme de Stael fait une revolution analogue a celle de l'Esprit des lois;elle etudie les litteratures dans leurs rapports avec les institutions changeantes.Elle demande a Fichte de lui expliquer son systeme en quart d'heure,et au bout de dix minutes elle ecrie qu'elle a compris, rien appris et rien oublie
Pendant la traversee de l'Atlantique,au mileu d'une tempete,il s'attache au grand mat et il crie(Chateaubriand):"Tempete,tu auras beau faire,tu n'es pas encore aussi belle qu'Homere t'a faite".
Gerard de Nerval sait l'allemand "sur le bout de pieds".
Lamartine:"J'ai ete et je suis encore l'eponge qui a bu et rendu toute l'encre versee dans le monde par les ecrivains de tous genres,de tous siecles,de tous pays".
"Un seul etre vous manque et tout(fleuves,forets etc)est depeuple!"
Hugo(Lamartine:L'Isolement) laisse voir a plein son vrai visage
Hugo:Enfants,voici les boeufs qui passent,
Cachez vos rouges tabliers!
Musset:"Comme un point sur un i....Es-tu l'oeil du ciel borgne?" *
Ste-Beuve est laid d'une laideur "que les femmes ne pardonnent pas".
Boileau hysterique"(Baudelaire).
la parodie du symbolisme:Les Deliquescences par "Adore Floupette";
Oh verte,verte,combien verte/Etait mon ame ce jour-la".

son cerveau meuble de
Jules Tellier,a qui un editeur avait demande un livre sur la poesie contemporaine,le commencait en rappelant l'anedote de Banville chez son Barbier.B. priait le susdit barbier en lui coupez les cheveux et le barbier,regardant son client,menace de calvitie,repondait avec flegme:"A quoi bon,monsieur?Dans un quart d'heure,vous n'en aurez plus".Ainsi,Tellier se demandait a qoui bon parler des poetes, puisque,la saison prochaine,il n'y en aurait plus.
Claude Farrere,Pierre Mille,Louis Bertrand,Les freres Tharaud,Andre Lafon,Ernest Psichari,Pierre Hamp,J-H.Rosny,Pierre Benoit.
faire un peu trop brutalement la distinction des bons et des mauvais et de n'avoir connu que le ciel et l(enfer sans purgatoire.

* Cf. Bulwer-Lytton: "nights than a man has right to be" (quoted by Alexander Smith: An Essay on an Old Subject)

* Back

As I Remember, by E.E.Kellett.

Anybody who considers the strange ideas harboured by stay-at-home foreigners about England and the English may form a notion of the strange conception of the Victorian age held by those who obstinately live in the present.

I once heard from a Scottish minister a sermon on Eternity."It is of course impossible to exhaust this subject in a single sermon": and he did not exhaust it,though he took a good slice out of eternity--80 mts.---before he relinquished the attempt.

Longfellow:"Of the past the old man's thoughts were,and the maiden's of the future". I do not like to hear the Victorian age disparaged. I do not agree that those years were one long nightmare of priggishness,self-complacency,and hypocrisy.Some Victorians were not the prudes of Swift's definition,"nice people with nasty ideas". As for the literary men, look at their portraits:you will find some but not all,resembling the famous portraits of Robert Mongomery, who "was doing his utmost to look like a man of genius and sensibility, without the success which his strenuous exertions deserved".

You cannot judge an age fairly unless you know what went before it any more than you can judge a man of science fairly unless you know what was the state of science when he began his work.Tried by this test,I think no years in history will be found more worthy of honor than those from 1837--1901.

1.

scores of leading men disguised their real opinions & pretended to an orthodoxy to which they could lay no real claim — because religion was necessary to keep the lower classes in order.
A friend who found a special delight in violating the Sabbath told me he hated the French Sunday because it was impossible to break it.
Sermon was then a pleasure — Church vying with the theatre as a place of entertainment. Travelled for the facts of matter.
tales. Canonical or apocryphal. but the art concealed the art.
"Why do you always travel third-class?" Gladstone: "Because there isn't a 4th." "Providence had seen fit to punish Mr Bright with a disease of the Brain": "That was a punishment with which even Providence could not visit the noble lord": He could not utter a platitude even if he tried. "lend to the lord" (富翁与美女)
Browning was thought of merely as the husband of his wife.

5

The most noteworthy phenomenon of all was the calm & convinced manner in which "dispensations"were spoken of:i.e.in which it was taken for granted that God was always working,even in the smallest affairs./of life.If you found alesson hard,ypu prayed, & God would make it ~~easier~~/easy.("You may pray to pass",said a schoolmaster to his boys;"but it is beastly sneakish to pray to be above others").Readers of Sydney Smith's Essays will remember how his wrath was stirred by the "interferences"&"special Providences". One of the stories will do for many;a young man was stung by a bee upon the tip of his tongue which was then employed in blaspheming his Maker.The Queen,as I have a thousand times heard people say, was plainly the favorite of Providence for her public appearances almost invariably enjoyed good weather.Providence gave---with the help of Moltke's strategy--victory to the pious Germans over the irreligious French."Knowledge comes but wisdom lingers".I am ~~sure~~/not sure that the present age is less superstitious than the Victorian.Cricketers still believe in lucky days; tennis-players carry mascots;& I walk along the streets Isee all sorts of well-dressed & apparently educated persons turning aside lest they should go under a ladder. That Providence watchses over babies & drunkards is an observed phenomenon. The blasphemous Jeremy Bentham used to remark, when things went agley, "Just like Provvy."

2.

In a Victorian family the father's wishes & comforts came first....
The delegated power over her Children which the mother who graciously
allowed to exercise was used to strengthen his authority. Milton's
maxim "He for God only, she for God in him". The impossibility
of divorce left one way out — a doctor once told me that all
medical practitioners in London had reason to believe that wives
in his practice poisoned their husbands & vice versa.
"You Cannot send a boy to Coventry if he lives in Coventry already".
Compulsory games: "Work you need not unless you wish; play you
must & shall". Examination the necessary needle's eye for
entrance into civil service.
Walter Raleigh: The Oxford Final School & the Day of Judgment
are two examinations, not one. 當时牛津女生生生 bath-chair
a mere sight of him was enough 的老人兒.一切女生皆畢業
to set one thinking of the next world. 6.

An execution in I820 was what a saint's day was in the Middle Ages.As aman was then liable to be hanged for stealing 6ds. --as, in fact,there were 200 capital crimes in the Statutes-book--an execution was acommon sight.The Victorian age saw the no. of capital crimes reduced to three,and saw also,after a long struggle,the total abolition of public executions. As for the abomination of the press-gang, which had been illegal for 200 yrs,but which had been winked at on the groundt that ships must have men,it was the Victorian age that brough it to an end. No man was pressed for the Crimean war.Volunteers took the place of forçats.

The Nelson rule,"Stick to your guns and hate a Frenchman as you hate the devil",

He was self-made:but he was the very opposite of theBounder-like creature who, boasting that he was a self-made man,drew from his hearer the retort,"I am glad to hear it, for it relieves the Almighty of a serious responsiblity.ɔ"

Dr Johnson wrote Latin verses after he ahd his s troke:"They were not good, but I knew they were not good"; & that showed his brains were sound.

Such men are rare today;in some measure education tends to restrict self-culture & thought,& as Prosperro feared might be the case with Ferdinand,"too light winning makes the prize light.

3.

hypocrisy — Plato calls the lie in the Soul. The Heart wears a mask. Charles Reade: "Prurient prudery."
Unladylike language: Headmistress to a girl who said "I'm in an awful sweat" = "My dear, horses sweat, Young gentlemen perspire, young ladies are in a glow".
"The Way of all Flesh" exceptional.
special
a little shrady: on the whole an impartial panegyric of the Victorian period.

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Vulgarity, said Oscar Wilde, is the behaviour of other people; &
a superstition is abelief you do not happen to share.
It would rash to assert that any supersti iotn is actually dead.
e.g. the remarkable survival the "sin-eater 2". This man, whose
wickedness has set him beyond all hopd of salvationpconcentrates
the sins of others into food, places it on their breasts when
thgy are dying, &then eats th e fateful mess, thus securing
heaven for them, while he thinks, he cannot increase the pains
of hell for himself. it took all his charity to forgive her.
One is indeed embarrased by riches in recalling such stories.
During the Great War, I met a man who showed me a Bible which
carried in his breast-pocket, had saved his life.
The difference in psychological acumen between the Victorian age
& the present is shown by the public attitude towards &others of
Wainwright. There was then no attempt to solve the problem of
this contradictory mind, or rather, it was so simple as to solve
itself. He was utterly bad; his religion was hypocrisy, & there
an end. Today there would have been a recognition that even a
murderer may have his sincerities, & that so strange a complexity
could not be unravelled without time & study.
Macaulay, with his usual empha tic hyperbole, once told Henry
Wilberforce that there were not 2oo men in London who believed
in the Bible. For the sake of expediency,

4.

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Beaumarchais:Le Barbier de Seville.
Figaro:Le ministre m'a fait oter mon emploi sous pretexte que l'amour des lettres est incompatible avec l'esprit des affaires.
Aux vertus qu'on exige dans un domestique, votre excellence connait-elle beaucoup de maitres qui fussent dignes d'etre valets.
Le Comte:Qui t'a donne une philosophie aussi gaie?Figaro:L'habitude du malheur.Je me presse de rire de tout,de peur d'etre oblige d'en pleurer. je me charge du reste.
la difficulté de reussir ne fait qu'ajouter a la necessite d'entreprendre.
L'ennui n'engraisse que les sots.
Quand on cede a la peur du mal,on ressent deja le mal de lapeur.*
Bazile sur le Comte:Ce diable d'homme a toujours ses poches pleines d'arguments irresistibles. Precaution inutile(soustitre)

Ce qui ne vaut pas d'etre dit, on le chante.

* Cf Montaigne (III, 13) : "Qui craint de souffrir, il souffre déjà de ce qu'il craint".

"Qui dit auteur dit oseur"

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Le Mariage de Figaro(cf.Hewlett:Last Essays
Me voila rendu.
La charmante fille!Toujours riante,verdissante(Figaro on Suzanne)
Le comte est libertin par ennui et jaloux par vanite vous soupirez pour madame.
Un peu lui fouette le sang.
Recevoir,prendre et demander,voila le secret(d'etre courtisan)en 3 mots.
voyez la rougeur du coupable(When Comtesse asks the authorship of the romance,Suzanne)
Le Comte:Ta physionomie qui t'accuse me prouverait deja que tu mens.Figaro:S'il est ainsi,ce n'est pas moi qui mens,c'est ma ph-ysionomie(Cf.Schopenhauer:Religion &c)
Antonio:Boire sans soif et faire l'amour en tout temps,madame,il n'y a que ca qui nous distingue des autres betes.
Le Comte:Tu ne sais pas l'anglais.Figaro:Je sais God-dam.Avec God-dam,en Angleterre,on ne manque de rien nulle part.Les Anglais,a la verite,ajoutent,par-ci par-la,quelques autres mots en conversant;mais God-dam est le fond de la langue (cf Parny: God-dam God-dam)
A pedant,pedant et demi
Aux enfants,tout sert de hochet

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Vie de Jesus, par Ernest Renan.

Sans une ombre d'arriere-pensee.

La culture grecque etait proscrite par les docteurs palestiniens, qui enveloppaient dans une meme malediction "celui qui eleve des porcs et celui qui apprend a son fils la science grecque". Interroge sur le moment ou il convenait d'enseigner aux enfants la sagesse grecque, un savant rabbin avait repondu: "A l'heure qui n'est ni le jour ni la nuit, puisqu'il est ecrit de la Loi: Tu l'etudieras jour et nuit" (La Loi, c-e-d., le Pentateuque et les Prophetes).

Pour Jesus la Loi ne parait pas avoir eu beaucoup de charme; il crut pouvoir mieux faire. Mais la poesie religieuse des psaumes se trouva dans un merveilleux accord avec son ame lyrique; ils resterent toute sa vie son aliment et son soutien.

Ne separant pas le sort de l'humanite de celui de leur petite race, les penseurs juifs sont les premiers qui aient eu souci d'une theorie generale de la marche de notre siecle, d'une philosophie d'histoire embrassant toute l'humanite. Grace a une espece de sens prophetique, le Juif a fait entrer l'histoire dans la religion (Cf Pringle-Pattison's British Academy lecture on the Philosophy of History).

En un sens, les plus grands hommes d'une nation sont ceux qu'elle met a mort.

L'idee d'un Dieu pere dont on entend la voix

30

dans la calme de la conscience et le silence du coeur. Jesus n'a pas de visions;Dieu ne lui parle pas comme a quelqu'un hors de lui; Dieu est en lui;il se sent avec Dieu.Il vit au sein de Dieu par une communication de tous les instants;il ne le voit pas,mais il l'entend,sans qu'il ait besoin de tonnere et de buisson ardent comme Moise,de tempete revelatrice comme Job.La est son grand acte d'originalite.Cette delicieuse theologie d'amour. Le Dieu de Jesus n'est pas ce maitre fatal qui nous tue quand il lui plait,nous damne quand il lui plait,nous sauve quand il lui plait.

Un culte pur,une religion dans pretres et sans pratiques exterieures,reposant toute sur les sentiments du coeur,sur le rapport immediat de la conscience avec le Pere celeste.(Concedo,mais pourquoi Jesus secret oblige de suivre l'exemple de Jean et d'adopter le bapteme,ce"signe exterieur destine a faire impression"au peuple? Certes,Jesus n'approuverai pas l'eglise soi-disanttchretien avec tout son ritualisme,mais c'est une tout autre chose de dire qu'il voulai fonder une religion sans pratique.Renan veut gratifier Jesus de ses propres vues anti-clericales)

31

L'avenement de ce regne du bien sera une grande revolution subite. Le monde semblera renverse;l'etat actuel etant mauvais,pour se representer L'avenir,il suffit de concevoir a peu pres le contraire de ce qui existe.Les premiers seront les derniers.Le pur ebionisme,c'est-a-dire la doctrine que les pauvres seuls seront sauves.
fermer l esprit.
le"pharisien front sanglant"(kizai) qui allait les yeux fermes pour ne pas voir les femmes,et se choquant le front contre les murs,si bien qu'il l'avait toujours ensanglante.

Oscar Wilde,dans son De Profundis, appelle de livre "the fifth gospel". Evidemment sa piece hysterique Salome se base sur ce livre.
Tout a fait une etude psychologique de caractere et de la vie interieure de Jesus. Un complement aux Evangiles qui s'occupent de raconter la vie exterieure de Jesus.Le bon gout de Renan se montre dans le fait qu'il n'a pas ecrit une biographie romancé comme l'aurait fait Andre Maurois. On frissonne de penser cqe que Maurois aurait fait en racontant la naissance de Jesus que Renan franchit sans facons.

32

La Poudre aux Yeux, par E. Labiche & E. Martin.
Les primeurs n'ont pas de goût.
Je me lance(make a start). Avoir guéri un bobo.
Plaisante tant que tu voudras!. Il faut trancher dans la vie.
Je m'amuse a barbouiller. Gasconnade.
Chacun passe sa vie a jeter des petites pincées de poudre dans l'oeil de son voisin...pourquoi fait-on de la toilette?
Un fruit sec de la Faculte. Un médecin courant apres la pratique.
tu brigues la fille. Ca ne vous gêne pas?
Nous avons visé trop haut. pietiner dans la boue.
se trouve fort gêné(short of cash). pas d'emportement(fit of passion). pour faire du genre(give oneself airs), du fla fla tout bouffi de vanité.
Un Chapeau de Paille d'Italie, par E. Labiche & Marc-Michel.
la corbeille(wedding gifts).
Des que monsieur part...crac! elle part. un jolie minois.
parlant a la cantonade(speak to empty benches).
pour voir si rien ne cloche. c'est cocasse!.
vous auriez grand besoin de quelques lecons de savoir-vivre.__ ___mais j'ai fait mes classes.
c'est tres louche, ca. J'allais le dire, vous m'avez pris

mon mot.

une ancienne!(old flame). n faites l'oeil a mes ouvrieres.
j'ai envie de me moucher(blow the nose).on se l'arrache(he
or she is all the rage). ca m'est égal.
nous traiterons al'aveuglette cette negociation.
c'est une craque(a fib). faire des m'amours (caressing).
Le Voyage de Monsieur Perrichon, par E.Labiche & E. Martin.
il va prendre son air protecteur..faire l'important.
il le fait express(do it on purpose).
Je ne fait pas de phrases....(tirant de sa poche un petit
carnet)Tiens, ma fille,voici un carnet que j'ai achete pour
toi.____Pourquoi faire?__-6__Pour écrire d'un coté la dépense
et l'autre les impressions.
les jambes me rentrent dans le corps. partir sans vous faire
mes adieux. vous etes bonnes de rester ici planter la
comme deux factionnaires. que faire? est-ce dit?(agree)
La main, avant la bataille, et la main apres.
nous les avons bombardés de prévenances, de petits soins.
je me suis toujours demandé pourquoi les Francais si spirit-
uels chez eux, sont si bêtes en voyage.

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Hood's Own, by Thomas Hood.
melodies out of maladies.The very fingers so aristocratically
slender ,that now hold the pen , hint plainly of the "ills
that flesh is heir to" : my coats have become great coats.
There was no such thing as Palm Sunday in our calender.He was
disinterestedly cruel and used to strike for nothing as workmen
strike for wages. go stick stark staring mad.
the voice that would not come, and the tremor that would not go
the frame that inclining to sink and the head determined to
swim, between you and me and the post.
A second marriage is seldom a favorable alteration of state:
it is like changing a sovereign twice over, Ist into silver, &
then into copper.
Like Dr Johnson'n great Shakespeare, with little Time at his heels
I panted after him in vain.It was literally a flight of steps
for he seemed to fly. high wprds and low language
dovetailed her own incinations into his
I who had read the lays of the Troubadours , th history of Sir
Charles Grandison - --to be outdone in gallantry !
Fuller calls the negros"these images of God cut in ebony".

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4.

Dictionary of National Biography
(2nd Supplement) 1901–1911

Edwin Arnold: M. Arnold found himself credited to an embarrassing extent with the poetical baggage of his namesake. "Blackwood" a reviews on "The Two Arnolds" after the appearance of E.A.'s "1st heir of invention".

"Festus" Bailey: Patmore alone of Pre-Raphaelites complained that B. was "painting on clouds".

Churton Collins: His crusade for the recognition of English Lit. at Oxford. A final honors school established owing to his agitation. His victory brought him no personal reward. "A New Study of Tennyson" parallels between T & earlier poets, displeasing to T. himself. Continued this minute examination of what he deemed the sources of T's inspiration in an edition of T's early poems. Bronte's Melancholy.

2

Henry James: His culture was French. He came to England because he was convinced that here only could an American strike root in European soil. 1st period: occupied with the "international" subject, the impact of American life upon the older, richer civilisation of Europe. 2nd period: inaugurated by "The Tragic Muse". English life. Fine shades, the all but inaudible tones in the intercourse of civilized people. 3rd period: "The Wings of the Dove", "The Ambassadors", "The Golden Bowl", the "international" theme again. The rhythmical alternation of "picture" (the rendering of life as reflected in the mind of some chosen onlooker) and "drama" (the placing of the scene directly before the reader, No going behind). "picture" for the preparation of an effect, "drama" for the climax. An event is nothing in itself; the question is what a fine mind will make of it. Dislike of the raw, the crude, the staring, love of the toned & the seasoned, luxuriant elaboration of his mind. — Percy Lubbock.

Andrew Lang: the short causerie falling just between [criticism] and gossip. He might have been a much more considerable poet had he made the necessary sacrifice and been a poet only. No man ever helped more. Same dogs over stiles. He had what is rarer than an instinct for friendship, an instinct for fraternity. — G. S. Gordon

3

Mahaffy: "Ireland is a place where the inevitable never happens & the unexpected always occurs."

Watts-Dunton: "Is lacking in generalizations of value, his criticism is clogged with wise saws & ancient instances.

Goethe: "I do hate Egypt. I am glad I have something to hate, for otherwise I would fall into the dull liberal habit of finding everything tolerable and good in its own place".

Dic. of Na. Bio. 1912-1921 1.

Alfred Austin: Revealed his own lack of all sense of the ludicrous.

Rupert Brooke: He soon entered into the full swim of University life. "There are only 3 things in the world: one is to read poetry another is to write poetry and the best of all is to live poetry." preposses[sing] good looks.

Mark Pattison expressed with more truth than moderation the view that the atmosphere of Oxford was inimical to study: "a Fellowship is the grave of learning". Ingram Bywater thought that the tutorial system in particular left too little leisure & too little inconvenience initiative either to the Student or to the teacher. In the preface to the "Poetics" [Aristotle], Bywater reminds us "that the very idea of a theory of Art is modern & that our present use of this term "Art" does not go further back than Winckelmann & Goethe" (an obligatory reference to Butcher's "Poetics"). * Casual in parities of intellectual life - pedantry, pretentiousness - are all purged away.

W. J. Courthope: * Cf "Q": "A Note on the Poetics": "To Aristotle any art would be a fine art just in proportion as it was fine.... He knew that term "Fine Arts"

Austin Dobson: Only a most accomplished writer of verse. At his lightest, he lacks gaiety; at his gravest, he lacks weight. Always a little shocked by the elegance of the

1.

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French 18th cent.

to H.

Lectures & Essays on Natural Theology & Ethics, by Wm. Wallace.

Nietzche's Criticism of Morality: a man of problems where the ordinary person sees only a fact to be accept, N. stumbles on a host of questions, puzzles, & difficulties. Philology in his case was only a remedy to check that "Mania for Universal Knowledge" & to stave off the full emancipation of "disposition to refer the individual problem to its deepest & remotest grounds". But finally he could no longer stay in such half-way house & refused to spend life in "settling the business of the encliticæ".

Indifference to the commonplace ideals of smugness & happiness. out of tone with the drinking & smoking habits of the clubs & the Bier-Materialismus & Bier-gemüthlichkeit which they foster.

Two influences modify his philological training: (1) susceptibility to aesthetic side of life (2) Schopenhauer "I am far from believing that I have correctly understood S: it is only myself that I have learnt to understand a little better than S's means". particularly

S's reduction of intelligence to a secondary Kant & the subconscious Will as the supreme reality. What Nietzsche describes as decadence ("an anarchy of the atoms & a disgregation of will") is not unlike the state of God & society which Plato was forced to call democratic — no centrality of aim.

Bentham: dysphemistic terms = implying disapproval

Man is "the rope between the animal & the superhuman, a bridge not a goal".

a natural perversity which refuses easy & flattering solutions & would always seek to rest on the hardest & barest of rocks with its inveterate suspicion of any suggestion that happiness & truth can lie down together.

"Isms" are a battle-cry, a watchword, a catchword: but they are not the names of any definite idea. Their force even depends on a certain necessary vagueness, & their ill-defined forms stand out provocative of curiosity & interest as the gloom thrusts the mist. They are nonetheless real or vital on that account.

They are never phantoms, however blurred their outlines may be in the darkness. Each of them in its turn gathers under its name hopes & aspirations, hates & horrors, from the other quarters of the souls of those who adopt this battle-cry (P. 400).

Montaigne: To go preach to the 1st passer-by, to become tutor to the ignorance of the 1st I meet, is a thing I abhor.

Considerations on Edmund Gosse
by Patrick Braybrooke.

When the exception comes along, the University is foiled, it cries aloud for succour, it looks up Morality in a bk.

He has by several yrs exceeded man's allotted threescore yrs & ten.

7 deadly Sins of the German language:
Too many bks in the language
" " Sentences .....
" " Words .....
" " Syllables .....
" " Letters .....
" " Strokes .....
" much black .....

En tragédie on voit la dure nécessité
De balancer toujours, toujours balancer
"the neurotic, the erotic, & the tommyrotic"
"Are French Poets Poetical?" P. B. Marcon "Publications of Modern Language Association" 1899.

Emerson in "Solution". Byron in "Childe Harold" IV. 38. Tennyson: "Memoir. Vol II. P. 422". They crave a varied rise & fall of stress which their ready of the French "Alexandrin" does not give them, & which they fancy they get in the short-line piece like Béranger's "Le Temps." ... In every large city, above the hum & din of the street there rises some tune which seems to make the whole town vibrate. The flow of French verse is too even to stir the pulse of those not to the manner born. The speech measure of French is the last thing a foreigner acquires. When he reads French verse, he unconsciously uses the cadences of English or German verse. Even Mr Saintsbury pities the French poets who have only iambics, & must struggle along without anapest or trochee! (cf. Strachey on "Racine")

Crotchet Castle by T. L. Peacock. 1860

'C. C.' displays P. at his Zenith. Enriched the derider of other men's hobbies with a fair stud of his own. He frequently appears as bent on blowing his own bubbles as on pricking other people's. Advance in geniality. Also a Conglomeration of oddities at a Country house. The Rev. Dr Folliott incarnates P. & utilitarianism attack economics

Mac Crotchet Scotchman. Made Money. try to be English. identified

Though you expel Nature with a pitchfork, she will work always come back (Naturam expellas furcâ, tamen usque recurret — Hor. Ep. I. 10. 24.) Scotch

the advanced guard of the "March of intellect"

Squire Crotchet's daughter Lemma (meaning "Gain, income, profit) had received an expensive & complicated education; complete in all the elements of superficial display. Mr Skionar [Coleridge].

Mr MacQuedy: "We [Scotch] are the modern Athenians." Dr F." I am content to learn nothing from you but the art & science of fish for breakfast." MQ: "We are at home in logic & moral philosophy. The Athenians only sought the way & we have found it; & to all this we have added political economy, the science of sciences."

M.Q. to Skionar: "I have read the Sublime Kant with an anxious desire to understand him; &

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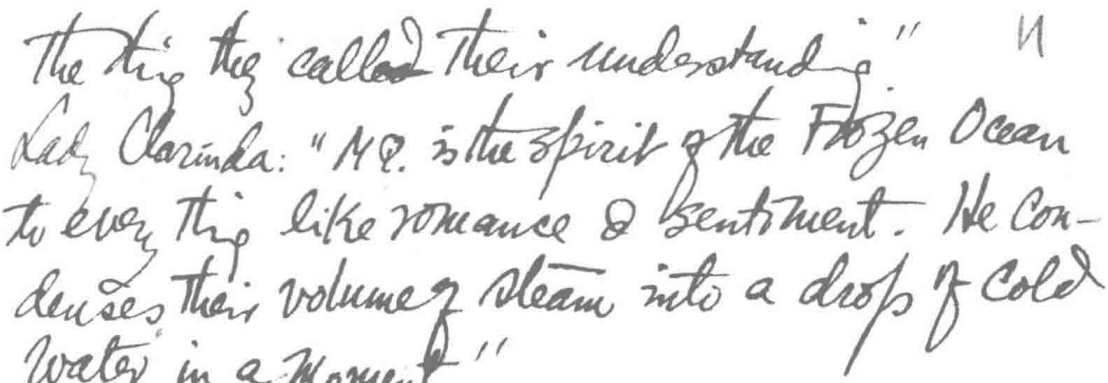
I confess I've not succeeded." Dr F. "He wants the 2 great requisites of head & tail"! .... Dr F. "She may be there & doing fashionable justice to this fine May morning by lying in bed till noon." Mr S. "What is Civilisation." Mr M.P.: "It is just respect for property."

Lady clarinda: "I dare say, love in a cottage is very pleasant; but then it must be a cottage ornée; but would not the same love be a great deal safer in a castle, even if Mammon furnished the fortification?" "There is one set form for every man's face in female society; a sort of serious comedy, waltzing gentleman's face."

F. "The mass of Mankind being blockheads of different degrees; education leaving them pretty nearly as it found them. It gives them a fixed direction to their stupidity, a sort of incurable wry neck to


the thing they called their understanding." "
Lady Clarinda: "It is the spirit of the Frozen Ocean
to every thing like romance & sentiment. He con-
denses their volumes of steam into a drop of cold
water in a moment."

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The Philosophy of History by A.S. Pringle-Pattison.

1st used by Voltaire as the heading of a short paper published in 1765 & afterwards prefixed as an introduction to his "Essai sur les Moeurs." As used by V. the expression doesn't carry us beyond the old pragmatic conception of history as "a mirror for magistr-ates" — a storehouse of examples & warnings for the practical politician of the day.

1st used in the specific sense, which it has since retained, by Herder, as the title of a pamphlet in 1774 & again as the title of his chief work "Ideas towards the philosophy of the history of mankind" (1784-1787).

the attempt to divine a purpose & consum-mation to bring order & rationality into what must otherwise impress us as a chronicle of idle "Excursions & alarums." Voltaire & his royal friend Frederick the Great, were fond of

tacing the hand of Sa Majesté le Hasard in human affairs; but the fundamental thesis of a philosophy is the recognition despite contingencies of a providential purpose which is worked out unconsciously by men & nations, each pursuing their private and discordant ends. This is what Hegel celebrated as "the Craft of Reason" (die List der Vernunft). A direct inheritance from Christian theology and Hebrew prophecy (Renan: la vie de Jesus)

The liberty which Hegel took in rearranging the material included in his survey, he also claimed for himself in excluding nations & tracts of time which, he conceived, contributed nothing to the subject. He begins by cutting off the whole period "Whether we count it in centuries or milennia" passed by nations before history was written among them. "In the frigid & the torrid zones the place of world-historical peoples cannot be found." "The true theatre of history is therefore the temperate zone" or rather "its Northern half"

Literary Symbolism in France: Symbolism a reaction against naturalism: (1) discard precision in descriptions (2) shaking off the yoke of causality – emphasis on the insignificant mysterious influences. a Morbid predilection for the autumn: "Une rose d'automne est plus qu'une autre exquise.." Mallarmé prostrated by spring: "Le printemps maladif a chassé tristement / L'hiver, saison de l'art serein, de l'art lucide, / Et dans mon être, à qui le sang morne préside, / L'impuissance s'étire en un long bâillement" ("Feuille surnuméraire") traditional poets use Symbols to render their thoughts clearer, Symbolists ~~use them as~~ on the Contrary. "Ta pensée garde toi de la jamais nettement dire..... les mots sont les vêtements de la pensée et.... tous les vêtements voilent." (Ch. Morice: "La litt. de Tout à l'heure") To define is to limit. Suggestion not precision. In order to attain their End, the Symbolist

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painter, Carrière, before trying to reproduce his model, retreated from it until he saw nothing more than a cloud. Hence personal interpretation demanded of the reader who produces or the poet & with the poet. Two ways: (1) Symbols as little as possible of the thought as René Ghil in "Le Geste inconnu" leaves 2 pps. blank & then places at the bottom of the 2nd this octosyllabic verse: "Mille sanglots plangorent là!" (2) Vague mysterious but not being silent.

Two favorite Symbols: Mirror, Symbol of solitude & Contemplation (when one sees oneself outside of oneself — "miroir emblématique où l'on s'apparaît au delà de soi-même" (Régnier)) intimacy (when one becomes the mirror of another — "Je m'apparus en toi comme une ombre lointaine (Mallarmé)). Nudity, due to the desire to leave the idea bare of

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An escape was effected by Gautier from la Maladie du Siècle thru what Baudelaire called "Consolation by means of the arts." * In the contemplation of a landscape, as in the contemplation of a dogma, it is possible to find oneself at the last led up to an O altitudo! Baudelaire, though loyal in his devotion to form, was not an art for art's sake: "the puerile utopia of the School of art for art, in excluding morality & often even passion was necessarily sterile." * "La Consolation par les arts."

Carlyle on his own work as lecturer: "Detestable mixture of prophecy & playactorism"!

Victorian Literature (in Transcripts & Studies)

Macaulay love his age as a good boy might love an indulgent mother who gave no end of cakes & pocket money.

Setting aside certain political or social inconveniences "circumlocution offices" clearly capable of amendment, there was, in Dickens' view, nothing profoundly amiss with Society.

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Dowden: "Studies in Literature": 12

The contemporary poets of France, setting apart Hugo, are each like one faculty or one fragment of a great poet. ... He is tempted to become an imitator of himself, to reproduce his special effects, to accentuate his peculiarities of style. One elects to found his fame upon melody, one upon his plastic quality; this writer excels in sonnets & that in triolets; one is the poet of despair, & another the poet of joy. In each there is sonnetty set, sonnetty of a parti pris.

No day of his [Ste-Beuve] life passed without adding something to his store of erudition, to the refinement of his perception.

"They all come from Chateaubriand", was Goethe's remark to Eckermann with reference to Hugo etc." 182

Period of expansion followed by Period of Concentration (Gautier & Baudelaire) B: "the heart contains passion, devotion, crime; the imagination alone contains poetry"

The pole opposite to Musset was Leconte de Lisle.

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The strain in Carlyle's writing is caused by his desperate resolve to produce in narrative which, as he says, is linear, the effect of action which is solid.

The life & letters of Leslie Stephen, by F. W. Maitland.
"I had the good fortune when a boy to read what to me
was the most purely delightful of all books — I
mean Boswell's Life of Johnson, I read it from
cover to cover, backward & forward, over &
over, through & through!
taken kind under his august protection.
"Journalism is a good thing and keeps me awake
to things going on around me". He entered the world
of journalism with one great advantage — his
brother Fitzjames was already a rising lawyer
and risen journalist a bit in his humor.
Between mere acquaintance & friendship, there was a
barrier to be encountered: "but none of his friends
were able to stop at friendship for him."
"Some thousand persons were so minded that
a single kick could do summary & simultaneous
justice to all".
"Philistine is the name which a prig gives to the rest
of mankind".
"Wordsworth's Ethics" "glows with an intensity of
enthusiasm unparalleled in Stephen's works".

"My Autobiography", by F. Max Müller.
a blessing in disguise
"Sir, I have forgotten more than you ever knew"
digestion-visit
The chief drawback of these congresses is that
no one, not even the best of scholars, is quite
himself before a mixed audience.
When I remarked on his immovable features,
I was told that he slept in starched
sheets.
Giordano Bruno calls Oxford "the Widow
of True Science" (Opere, ed. Wagner, i. P. 179)
Snobbish, Vulgar, Self-complacent.

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Croce's Aesthetic, by Bernard Bosanquet:

The term "Intuition" points mainly on the explicity prior to other spiritual forms
of the artistic experience: "Expression" on the
constructive reas of the imagination. Pure
sensation & impressions - condition precedent
of intuition or expression. Wherever you
find vision & utterance, there you have
art & beauty. Intuition prior to conceptual
knowledge; language identical with intuition.
Philosophy & concept depend upon art for
language.) Art precedes all other experience
in a logical but not in a temporal sense.
Vico's influence. Vico rediscovers our own
Blackwell, an Aberdeen professor, speaking of
the "Ancient Opinion that Poetry was before
Prose." ("Life of Homer" 1735), interweaving
it into a general theory of the origin of language
in song, & of the vast & profound imagination
of primitive man.

The reduction of art & language to a common measure depends on the idea of a phase of linguistic utterance in which logical meaning & assertion have not yet appeared. But language is not language without its conceptual side, & its primary function is to communicate as much as to express. The external object certainly is not imagination but can imagination completely itself without the external object?

If you know or can feel how the beauty of bronze — that is its expressive capacity — differs from the beauty of marble, you are on the way to understand the diverging beauties of the arts.

Leonardo: "The more of bodily labor any art demands, the less is it honorable" vs. Ruskin: "All Art is athletic!"

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Twenty-Five, by Beverley Nichols

arid pastures made brandished by the bouncy
grey wild oats.

all talking no work various degrees of pomposity

even when they are talking 14 to the dozen,
they give out the impression of being strong
in silent. young & flappy ladies.

a mind stocked with every platitude
that has bored me

Robert Bridges' favourite word was Damn

Chesterton was afraid of his wife

Asquith on Balliol men: "A tranquil Consciousness of effortless superiority"

playing gentle havoc with hearts.

about to throw in her lot with Germany

A fat lot of them he'd got for it

3 quarters of modern journalism consists in making other people say things, not in saying them yourself

When Gaudalla is sartorial, God alone knows what will happen

Cheap smartness. vulgar jauntiness. sentimental and primaire. anecdotes about Oxford. a journalist who never forgets the fact that he was once the president of the Union. Anecdotes and impressions about Masefield, Sitwells, Yeats, Bridges Arlen Maugham etc. too much in their Dramatis Characters. the title alone is good.

je suis tout a fait remis.elle se montent la tete.
je trouve monsieur engraisse. vous allez prendre un partie.

c'est agacant a la longue. il me desinvite.
j'ai ete pince(searched). une misere(trifle esp. illness)
Henriette:monsier, lorsqune demoiselle est bien elevee
elle pense toujours comme sa maman. j'ai flaire cela.
a la bonne heure'. je suis bien portant.
elle est dans le vrai.

Celestin Magis: La statistique met en lumiere les faits les plus obscurs. Ainsi grace a des recherches laborieuses nous sommes arrives a connaitre le nombre exact des veuves qui ont passes sur le pont Neuf pendant le cours de l'annee I860.

cela ne nous regarde pas. filez!

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Sir Adolphus Wm. Ward: In some ways he was hampered by a literary style which smacked somewhat of his German education & was a little lacking in simplicity directness & charm "Do not be afraid of being sentimental" —— T. F. Tout.

F. H. Bradley: overtopped all Hegelians. no personal contact between B & Green. a little tension between B. & James Ward completely reconciled — A. E. Taylor

John Cook Wilson: Prichard: "To have been his pupil I count the greatest of philosophical good fortunes."

B. Bosanquet:

J. Ward:

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Richard Garnett: Won golden opinions by his multifarious stores of knowledge. "The Twilight of Gods", a apologue of pleasantly cynical flavor in the vein of Lucian.

W. S. Gilbert: Logical topsy-turveydom "Gilbertian". "all humor properly so-called is based upon a grave and quasi-respectful treatment of the ludicrous".

George Gissing: a curious inability to do the same ordinary thing lacked social nerve. Cultivating the conception of himself as a social outlaw. A full length study of mind conditions of starvation. "Demos" brought him 100 l. & he carried out his ambition to visit the classic sites. His extraordinary power of intensifying the misery of the world's finer spirits who are thrown among "the herd that feed and breed". Imperfect understanding of joie de vivre. —T. Seccombe.

W. E. Henley: He deemed it a rare piece of good fortune to have T. E. Brown for a teacher on the way to win fame. He made known the sculptural genius of Rodin, the pictorial art of Whistler. a dancer that entoiret.

Richard Tebb: Seems to wind his way into the very mind of Sophocles.

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Assez longtemps Mlle Lambercier s'en tint à la menace, et cette menace d'un châtiment tout nouveau pour moi me semblait très effrayante, mais après l'exécution, je la trouvai moins terrible à l'épreuve que l'attente ne l'avait été: et ce qu'il y a de plus bizarre, est que ce châtiment m'affectionna davantage encore à celle qui me l'avait imposé. Il fallait même toute la vérité de cette affection et toute ma douceur naturelle pour m'empêcher de chercher le retour du même traitement en le méritant; car j'avais trouvé dans la douleur, dans la honte même, un mélange de sensualité qui m'avait laissé plus de désir que de crainte de l'éprouver derechef par la même main.

Bientôt à force d'essuyer de mauvais traitements j'y deviens moins sensible; ils ne parurent enfin une sorte de compensation du vol, qui me mettait en droit de le continuer. Au lieu de retourner les yeux en arrière et de regarder la punition, je les portais en avant et je regardais la vengeance

(Les Confessions de J. J. Rousseau livre Premier).

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because the earth here presents itself in a Continental form". America, as a whole, is dismissed. Africa is "enveloped in the dark mantle of night." Eastern Asia is "severed from the process of general historical development." "The Mediterranean Sea is the heart of the old World" "the Centre of world-history".

Only once, he says emphatically, is it given to any nation to make an epoch in world-history in this fashion. The Nation in question may doubtless still live on, but it has ceased to count in world-history.

Spengler's morphological principle breaks down because in the case of living organisms, old age & decay are a direct result of the constitution of the body,

While the decay of a nation or civilization can always be explained by definite causes independent of the mere duration. Mill: "Bodies politic die, but it is of disease or violent death, they have no old age!" God's message to man has always been "Work out your own salvation" even when assuring him, in the same breath, of the divine help in doing so. And the apostolic addition "with fear & trembling" needs no enforcement.

motives & problems have centred about the idea
of the Community" ("The Hope of the Great Community"
R's last book) W. R. Sorley.
A. C. Fraser: It was a life planned on a large
scale, singularly rounded & complete. A. Seth
J. P. Ker: A man of friendships many & strong
His house is of cautious darkness.
The tide of life & talk eddies round him

British Academy Papers

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Member's Obituaries

Sir Henry Jones — brother-in-law of Hugh Walker He used to quote Hegel's saying that "a man had made up his account with this life When he had work that suited him & a wife whom he loved." His own account in both these respects not only squared but left an ample balance to the good. The title of his last book "A Faith that Enquires" might be taken as the motto of his life. tried their prentice hand.

J. H. Muirhead

Josiah Royce: His talk flowed like a river, carrying away on its surface the wreckage of an opponents arguments, or swirling round some persistent obstacle. All his books have a personal note: the record the fortunes of an explorer making his own way in the realms of thought — fragments of philosophical autobiography. Allows scepticism to do its utmost. "I was born a nonconformist." "My deepest

Montaigne: "To go preach to the 1st passer-by to become too dear to the ignorance of the 1st I meet, is a thing I abhor".

Poetic Diction: by Owen Barfield.

all determining qualities.
Substitution or interchange of Sensations, e.g.
Rimbaud's Sonnet "Voyelles", cf. his "Saison
en enfer", Kahn: Symbolistes et Décadents
P. 275. René Ghil: Traité du Verbe. &
Elaborately worked out in Régnier's
Story "Le Sixième mariage de Barbe bleue"
blurring the outlines, blending the colors,
suggesting the thought by the emotions, hence
"De la Musique avant toute chose".
— Albert Schinz

The influence of E.T.A. Hoffmann upon E.A. Poe
1904. by Gustav Gruener: In spite of
Poe's disclaimer in preface to "Tales of the
Grotesque & Arabesque" he acknowledges the
kinship of his tales to those H. When he
calls them fantasy-pieces (Fantasiestücke)
he took from H. the plot of his 1st tale "Tales
of the folio club" (cf Die Serapionsbrüder, tales
read before the Serapions-Klubb) in style,
in plot (cf. "House of Usher" with "Das

Majorat"
Hoffmann's favourite doctrine that truth is
stranger than fiction, repeated in many
fonds, e.g. in « Das Fräulein von Scudéri »
quoting Boileau (L'Art Poétique, III. 43): Le
Vrai peut quelque fois n'être pas
Vraisemblable

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Journal des Goncourt: Année 1855
2 Septembre: La sauvagerie est
nécessaire, tous les quatre ou cinq
cents ans, pour revivifier le monde.
le Monde mourait de civilisation.
... Maintenant qu'il n'y a plus de
Sauvages en Europe, ce sont les ouvriers
qui feront cet ouvrage-là dans
une cinquantaine d'années. On appelle
ça, la révolution sociale.

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We are dazzled with expressions which, to adopt Emerson's ingenious mistranslation of a phrase in Longinus do not shine like stars, but glare like meteors employing falsehood in the service of truth

Apology (B. Jowett) Vol. I
P. 336 There is hardly a person present who would not have talked better about their poetry than they did themselves. The flower of it in an instant that not by wisdom do poets write, but by a certain inspiration

Phaedrus 245a
22 b. 7 ff.

An unfriendly critic said he should like to squeeze Symonds like a sponge.

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The Quarterly Review No. 326:.
One more proof that those rapid & reckless innovations which have during the last few years completely changed the face of our Universities have not been made with impunity. 1st a book so unworthy of a great University has never before been given to the world; 2ndly it is the bounden duty of all friends of learning to join in discountenancing so evil a precedent. Not the least mischievous characteristic of the work is the skill with which its worthlessness is disguised. From title to colophon there is art to disarm suspicion, even to inspire trust. As we are not concerned with Mr Gosse's "eminent friends" but only with Mr G. himself, we quite absolve Prof. Gardiner & Mr Mr Dobson from all complicity in Mr G's delinquencies. detestable offence of simulating familiarity

with works which he knows only at second hand, or of which he knows not more than the title. in Macaulay's favourite phrase, make us ashamed of our species. habitual inaccuracy with regard to dates. bad as all this is worse is to come. It would be difficult to find 5 consecutive pages which do not swarm with errors & absurdities. they are not mere slips of the pen, but, to borrow a metaphor from medicine local manifestations of constitutional mischief. as a proof that Waller was writ in this style as early as 1621, Mr G. characteristically cites a poem written in 1626. not more amusing than his habit of perpetually thrusting himself into prominence where there is no occasion for it. G's method of criticism like Peckwhiff's The Index is a model of its kind.

Pedantry is a far less evil than dilettantism.

9.

Life of Froude, by Herbert Paul.
He was an imaginative & reflective child, full of
the wonder in which philosophy begins.

8

Benn in "Hist. of Eng. Rationalism in the 19th Cent.," said that the great success of the name "Agnosticism" was neither due to Spencer nor to Huxley but to L. S. "The author's masterly handling of the dialectical weapons told for much; literary skill told for more; but character & sincerity told for most!"

* Too much padding from letters.

Meredith: "Egoist" 1st provoked a cross-fire of criticism. Fantastic foppery of style. His house became a place of pilgrimage. delineates character by a strange shorthand process. Sr was his object in the capacity of virtuoso to express a code of connoisseurship in life and conduct — Seccombe.

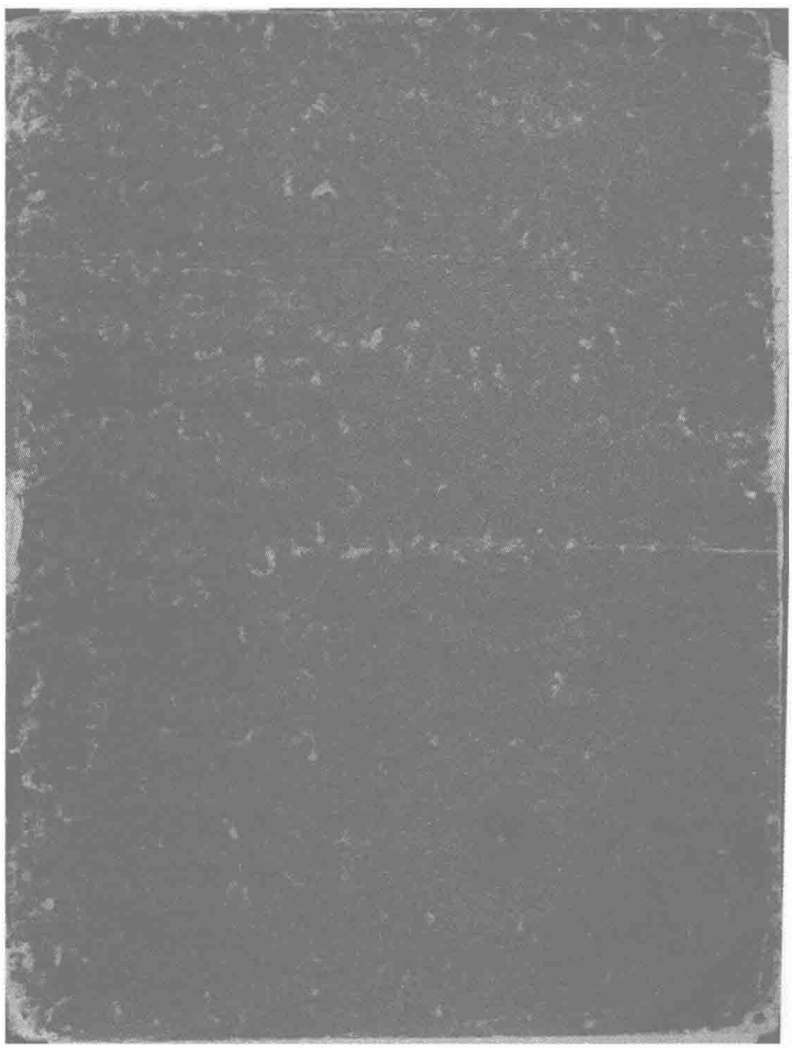
a dash of Huguenot blood

Spencer: driving principles to their minutest applications.

新學精於先覺

Sir John Davies: As Pearles are better than mother of Pearl, from "A contention betwixt a wife, a Widow & Maid."

No.6



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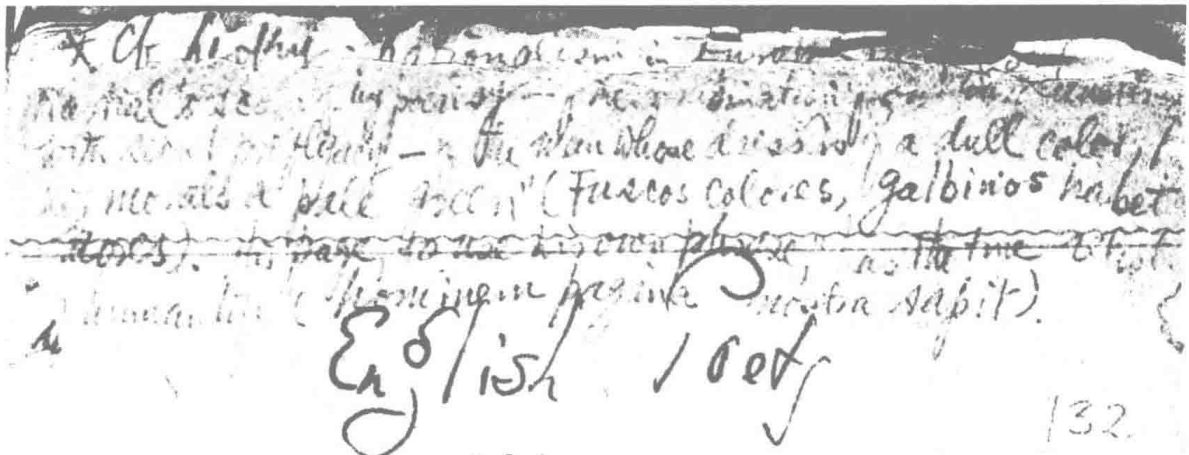

English Poets

132.

Edited by

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Chien Chung-Shu

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* Cf Lecky: Rationalism in Europe, I. 260-1
Santayana. Interpretations of Religion & Poetry
Vaihinger: Philosophy of As-If, 129 331—336 on religion as metaphor

Introduction: "Our religion has materialised itself in the supposed fact; it has attached its emotion to the fact & now the fact is failing it. But for poetry.... the idea is the fact the strongest part of our religion today is its unconscious poetry". More & More mankind will discover that we have to turn to poetry to interpret life for us, to console us, to sustain us. Without poetry our science will appear incomplete.

Ste-Beuve relates that Napoleon one day said, when somebody was spoken of in his presence as a charlatan: "Charlatan as much as you please; but what is there not charlatanism?" "Yes" answers Ste-B. "in politics that is perhaps true. But in thought, in art, the glory is that charlatanism shall find no entrance".

In poetry as a criticism of life under the conditions fixed for such a criticism by the laws of poetic truth & poetic beauty, the spirit of our race will find, as other helps fail, its consolation & stay.

The real estimate is liable to be superseded by 2 other kinds of estimate, the historic estimate & the personal

our Excellent and indispensable 18th Cent.
* Prophetic Soul! cf. Sherard Vines: "Movement

estimate, both of which are fallacious.... To trace the labor the attempts the failures of a genuine classic, to acquaint oneself with his time & his life is more literary dilettantism unless it has that clear sense & deeper enjoyment for its end.... The investigator of "historic origins" ought to enjoy the true classic all the better for his investigations he often is distracted from the enjoyment of the best & is prone to overrate the less good in proportion to the trouble which it has cost him.
The historic estimate is likely in especial to affect our judgment when we are dealing with ancient poets; the personal estimate, our contemporaries or at any rate Modern. Chaucer's view of things & criticism of life has largeness, freedom, shrewdness, benignity; but it has not the high seriousness. The voice of poor Villon has at its happy moments (e.g. the last stanza of "La Belle Heaulmière") more of this important poetic virtue than all the productions of Chaucer.
There are many signs to show that the 18th Cent. and its judgments are coming into favor again*

* taste his version of the story of Dido in the Good Women of the «Legende».

Or rock his brains
in cradle of the rude imperious surge.

The freedom of Chaucer is heightened in Burns by a fiery reckless energy; the benignity of Chaucer deepens in Burns into an overwhelming sense of the pathos of things. Instead of the fluidity of C's manner, the manner of B. has sparing rounded sureness. For the votary misled by a personal estimate of Shelley — that beautiful spirit builds his many-colored haze of word & image

"Pinnacled dim in the intense inane"

no contact can be wholesomer than the contact with Burns.

using the poetry of the great classics as a sort of touchstone
— Matthew Arnold.

Chaucer: english poetry distinguished on the one hand from the "Rym dogrel" of the romances which is not poetry & on the other from Beowulf which is poetry but not English, begins in the reign of Edward III. with C.

C makes no parade of originality; on the contrary like all medieval writers, he translates, & borrows, & is anxious to reveal his authorities.

C in fact is purely medieval in his rendering of antiquity*

Robert Henryson: The northin wind had purifyit the air
And sched the misty cloudis fra the sky
— Prelude to Testament of Creseid.

and among the ancient writers he turns with the greatest sympathy to those in whom the romantic element is strongest. The spirit of the Renescence is stirring within him, but it is not in his relation to the ancients that we detect it; it is rather in his humanism — in his fresh delight in visible & sensible things, in his sense of the variety of human character.

Sandras in "Etude sur Chaucer" shows that the English poet was in point of matter, from 1st to last, an imitator of the trouveres. But the foreign examples he followed after his Italian journey were not French but Italian. The most striking instance of this free treatment of his model is his rendering of the Troylus & the Knightes Tale from Boccacio. Tyrwhitt's blunt common sense long since pointed out the ethical inferiority of the "Teseide" & "Pallamon & Arcite". — Editor.

John Skelton: These poems are all written in that headlong voluble breathless doggrel which, rattling & clashing on

Stephen Hawes: For though the daye be never so long,
At last the belle ringeth to evensong

them quick-recurring rimes thru centos of French & Latin, has taken from the name of its author the title of Skeltonical verse — J. C. Collins.

Wyatt: Wyatt & Surrey are the Dioscuri of the Dawn. They inaugurated the Era of Italian Influence which immediately preceded & ushered in the age of Spenser & Shakespeare. The prevailing spirit of their poetry is the spirit of the Renaissance — not its color, not its exuberance, not its intoxication, but its classicism its harmony & its appreciation of form. They enriched diction with fulness & inflection. They gave the death blow to that rudeness, that grotesqueness, that prolixity & pedantry which had deformed the poetry of mediævalism. To them we are indebted for the great reform which substituted a metrical for a rhythmical structure..... His moral tone is sombre, sententious, and serious and he is too often reflective when he ought to be feeling. His versification is harsh & uncouth & inferior to Surrey's. — J. C. Collins.

The rock doth not so cruelly,
Repulse the waves continually,
As she my suit & affection.

Survey: The distinctive feature of S's genius is its ductility. His verse is so smooth that Warton questioned whether in these qualities at least our versification has advanced since S. tuned it for the 1st time. — J. C. Collins.

Spenser: The fame & the associations of "The Shepherds Calendar" clung to him even to the end of his career. To the end he had a predilection for pastoral coloring & scenery. He was the great predecessor of yet greater successors.

"The Faery Queen" professed to be a "veiled exposition of moral Philosophy". In a letter to Sir Walter Raleigh he says that the general end of his "Allegory or dark Conceit" is "to fashion a gentleman in virtuous & gentle discipline". The moral picture is of the ideal of noble manliness in Elizabeth's time: The men who fought in France & the Netherlands & Ireland, men who treated the sea as the rightful dominion of their Mistress, men like Raleigh, Drake, Gilbert who with all their daring & rough execution, are courtiers, gentlemen,

dealt the return buffet to Spanish pride.

poets. Here are the men whom Spenser had before his eyes in drawing his Knights.
The main theme seldom varies: it is a noble knight, fighting, overcoming, tempted, delivered; or a beautiful lady, plotted against, distressed, in danger, rescued. The poet's affluence of fancy & speech gives a new turn to each adventure.
S's style is an imitation of the antique & wants taste -dness. He lacked self-restraint. He overdoes the old English expedient of alliteration or "hunting the letter."
— R. W. Church.

Lyly: the essence of Lyly's Euphuism is its avoidance of cumbrous & clumsy circumlocution; his style is neat, precise, quick, balanced but never verbose and heavy as the Euphuists' style is represented
— W. Minto.

Greene: It has been well said that the lyrical brightness of Greene's smaller poems compared with the tame versification of his plays, is as surprising as "When an indifferent walker proves a light and graceful runner."

*"The God that hateth Sleep" (Cupid) Greene: The Palmer's Ode in "Never too late" (cf Ovid: Amores, lib. II. Elegia 9, Felix, tota etc.

"Oh, were her heart relenting as her hand,
That seems to melt even with the mildest touch."
"Sweet are the thoughts that savor of content;
The quiet mind is richer than a crown."
"For by the breath the soul fleeteth
And soul with soul in kissing meeteth." *

Marlowe: M. has one claim on our affection which everyone is ready to acknowledge; he died young. His poetical career lasted only 6 or 7 yrs, & he did not outlive his "hot days, when the mad blood's stirring". His tragedies are full of mere horror and glare. Of the essence of drama, a sustained & developed action, there is as yet very little; & what action there is proceeds almost entirely from the rising passion of a single character. Nor has Mr Conception & character quite freed itself from the defect of the popular plays, in which, naturally enough, personified virtues & vices often took the place of men.

How fully he caught the inspiration of that world of

Gawain Douglas in Conscience: When the Church was young & flourishing Conscience ruled her. Men worshiped Conscience & cut off the Conscience leaving Science. Nothing was left now but ens, worldly substance, "Riches & gear that gart all grace go hence".

beauty which ancient literature seemed to disclose to the Men of the Renascence, we can see in Faustus address to Helen, in the opening of "Queen Dido"; but the fullest proof is the fragment of "Hero & Leander". This narrative poem stands far above Shakespeare's "Venus and Adonis". Written in the so-called heroic verse, it bears no resemblance to any other poem in that metre, unless it be "Endymion". Both in the deeper thought of the time, "no looking before and after," interfolded with its frank acceptance of sensuous beauty and joy. In this, it differs from "Endymion" the spirit of which is not gaiety but unsatisfied longing. A further likeness to Keats may perhaps be traced in the pictorial quality of M's descriptions —A. C. Bradley.

Lodge: This languid elegant literature was of great service in refining both the language & the manners of the people. There was something false no doubt in the excessive delicacy of the sentiment. Of all the Elizabethans Lodge most frequently recalls

"The begetter of these ensuing sonnets"
the 1st heir of my invention
Venus & Adonis: Full gently now she takes him by the hand
A lily prisoned in a gaol of snow.
Shelley to mind. His passion in the Rosalynde has a little
of the transcendental character of the Epipsychidion
while now & again there are phrases so curiously
like Shelley's own that we are tempted to believe
that the rare quartos of Lodge must have passed
thru the later poets' hands. e.g.
A Turtle sate upon a leafless tree.
Mourning her absent fere,
cf. A widow bird sate Mourning for her love
upon a wintry bough. —E. Gosse
Shakespeare: A Couple of ice-houses [in Lucrece "a
"Venus & Adonis] These two poems have been called
by Hazlitt: "as hard, as glittering, as cold". But,
for a young poet of Elizabeth's age, to be natural would
have been indeed unnatural. He was most happy
When Most fantastical. — E. Dowden
Sonnets — "O, learn to read what silent love hath writ.
To hear with eyes belongs to love's fine wit."
"When to the sessions of sweet silent thought

Edward Dyer – "My mind to me a kingdom is," (Kingdom)
Robert Southwell – "My mind to me an empire is,"
李茂現 "(Robert Greene: Song Last line (Content + Rich)
Blunt: The fine point of selfpleasing. "A mind content both crown & kingdom is*)
I summon up remembrance of things past."

"Reserve them for my love, not for their rhyme,
But since she died & poets better prove,
Theirs for their style I'll read, his for his love."

"And art made tongue-tied by authority."

"That thou art blamed shall not be thy defect,
For slander's mark was ever yet the fair;
The ornament of beauty is suspect,
A crow that flies in heaven's sweetest air."
"I love not less, though less the show appear."

"And almost thence my nature is subdued
To what it works in, like the dyer's hand."

"Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds."

"Sigh no more, ladies, sigh no more
Men were deceivers ever,
One foot in sea & one on shore,

* also Byrd: Psalmes, Sonnets etc (1588): "My mind to me a kingdom is."
Seneca: Thyestes, ii. 380: "Mens Regnum bona possidet."

Joubert: "Il faut que son sujet offre au génie du poëte une espèce de lieu fantastique qu'il puisse étendre et resserrer à volonté. Un lieu trop réel, une population

Robert Southwell: Especially dear & welcome is the idea that "Life is but loss". Death is cruel, not for coming, but for delaying to come — J. W. Hales.

Loss in Delay: Shun delays, they breed remorse.
Tide & wind stay no man's pleasure,
Sober speed is wisdom's leisure.

Raleigh: Through the Traitor's Gate he passed to a tranquillity and thoughtfulness for which there seemed no opportunity outside. The sweet clear voice comes to us from a barred & grated window & calls up the image of a solitary figure soothing itself with the thought that there is a higher life than that of a courtier — J. W. Hales.

The Lie: Go, since I needs must die,
And give the world the lie.

Elizabethan Miscellanies:
A quantum irae: Yet are they never friends, indeed, until they once fall out — R. Edwards.

hop historique emprisonnent l'esprit et en gênent les mouvement."
Chapman: "Proclaim silence study ease & sleep"
"a great-wench-net-layer"

Chapman: He vowed that she detested popularity. He "rested as resolute as Seneca, satisfying himself if but a few, if one, or if none like "his verse". A spirit bitterly at odds with life, he moves from a pessimism worthy of a romanticist of 1830 to more dignified acquiescence in human destiny.
— A. Lang.

Drayton: The great qualification which D. had as a writer of historical & topographical verse was his possession of what has been called, in the case of Hugo, la science des noms. — G. Saintsbury

Joseph Hall: He determined the form of Satire. He carried the heroic couplet almost to perfection.
— J. C. Collins.

Hollow Hospitality: "Come, will ye dine with me this holiday"
I yielded, though he hop'd I would say nay.

(The Whole metaphysical School is niggardly treated. Traherne is even omitted.)

Donne: Verses to Sir Henry Wotton:
And seeing the snail, which everywhere doth roam, Carrying his own house still, is still at home

*R. Herrick: Delight in Disorder
also Congreve: Amoret

Ben Jonson: The musty charge of his jealousy of Shakespeare was refuted by Gifford, to whose efforts on this head nothing remains to be added. At all events it should not be overlooked that the praise which from J. weighs heaviest — the praise of S's art — was precisely that of which many generations delight in the poet's "native woodnote wild" failed to understand the meaning — A. W. Ward.

Song: Give me a look, give me a face *
That makes simplicity a grace;
Robes loosely flowing, hair as free:
Such sweet neglect more taketh me
Than all the adulteries of art:
They strike mine eyes, but not my heart.

To Celia: Drink to me only with thine eyes.

Epigrams: My faith is all the Knowledge that thou hast
(To my more English Censurers).

My praise or dispraise is to me alike:
One doth not stroke me, nor the other strike (To Fool or Knave

"He was not of an age, but for all time!"

the cap fitted someone in high place.

Beaumont & Fletcher: the wonderful verses on Melancholy in "Bloody Brother" suggested "Il Penseroso" and are hardly surpassed by it. "The Faithful Shepherdess" is the forerunner of "Comus" — A. C. Bradley

Wm. Browne: Milton certainly had read B's poems, & it is interesting to compare the "Inner Temple Masque" with "Comus" & the "Shepherd's Pipe" with "My Cidero". the little song the "Charme" in "Shepherd's Pipe" bears a strong likeness, as Warton has pointed out, to a well-known passage in "Comus".

George Wither: "The Author's Resolution in a Sonnet"

Shall I, wasting in despaire
Dye, because a woman's faire? etc. etc. [cf. Suckling]

Thomas Carew: It is his special glory that he formulated the practice of writing courtly amorous poetry. Strains very similar to his own had appeared in the works of older poets as in "the Forest" of Jonson & in the plays of Fletcher but always casually; it was Carew who seized this floating improvisation & made an art of it. He has not the same intimate love of detail as Herrick;

"Adoring beauty while it lasted, regretting it when it faded"
Thomas Carew: [Petrarch] made the world enamoured of his woe —
the Rapture

We miss in his poems those realistic touches that give such wonderful freshness to the verses of the younger poet. Nor does he indulge in the same amiable pedantry. But the habit of the 2 men's minds was very similar; both were pagans & given up to an innocent hedonism; neither was concerned with much beyond the eternal commonplaces of bodily existence, the attraction of beauty the mutability of life the brevity & sweetness of enjoyment. In his hands English verse took on a smooth & flexible character that formed an admirable medium for gentle thought & floral reverie. The praise that Voltaire gave to Waller might be transferred to Carew. But W. might never have written & the development of English verse would be still unbroken, whereas C. is a necessary link between the Elizabethans & Prior. He holds Shakespeare with one hand & Congreve with the other & leads down the hill of the 17th Cent. by a path more flowery & of easier incline than any of his Compeers — E. Jonson. Herrick: While we have to lament, in the case of Lovelace or Suckling, a constant waste of energy,

and thriftily drain of poetic power, in Herrick all is wisely husbanded. The prominent qualities of H's verse are not passion so much as sensuous fervour, not fire so much as light, not the music of the lyre so much as of the flute & fiddle. In all these respects he is far enow from resembling Catullus, but very near to Martial. Whether he was a Greek scholar or no, he contrived to assimilate into his work more of the temper of Theocritus & of the lyrists of the Anthology than any English writer of the cent. He was an exile from Arcadia all his days, walking thro' our sober modern life without revolt or passion. His sense of bodily loveliness was perilously acute, but his good sense & artistic tact sufficed to restrain it within bounds. What Herrick did not learn from the ancients, he gathered at the feet of Jonson. There is not a sunnier book in the world than the "Hesperides"! All the innocent pastimes of the people find a laureate in Herrick. The lyrics of H. are deep luscious & liquid in their flow of language; he is not a passionate writer & he always misses that morning

& piercing melody which goes straight to the heart—Goose
the Argument of the Hesperides: I sing of brooks, of blossoms, birds &
of April, May, of June, & July-flowers;
of cleanly wantonness I sing of May-poles, hock-carts, wassails, wakes,
of bride-grooms, brides, & of their bridal-cakes.
I write of Youth, of Love etc. etc. etc.

Music: Fall on me like a silent dew,
or like those Maiden showers.
Which, by the peep of day, do strew
A baptism o'er the flowers.

Wm. Habington: "Against them who lay Unchastity to the sex of
Women."

Suckling: the type of literary elegance to the Millamant
& Lady Froths of fashion. Side by side with songs that
will be enjoyed as long as the English language exists,
we find stanzas which it is impossible either to scan
or to construe, & which would disgrace the Poet's Corner
of a provincial Newspaper. His songs owe their special

their
charm to gallantry & impudence, their manly ardour & their
frivolous audacity. He inaugurates a simpler, more
straightforward espression & inflamed fancy &
amorous discontent. After all the rhymesters who for a
century had been sonneting their mistress' eyebrows
& vowing the most abject defense, the attitude of
Suckling, strutting with his impudent smiling face
& the galaxy of ladies, struck the Contemporary
Mind as refreshing & a new fashion in gallantry
set in. What had been good sense in D. Donn became
effrontery in Sedley & Cynicism in Congreve – E. Rosse.

A Ballad upon a Wedding: Her feet beneath her petticoat,
Like little Mice, stole in & out,
As if they fear'd the light.
But O she dances such a way,
No Sun upon an Easter day
Is half so fine a sight.

Her Mouth so small, When she does speak,
Thou'dst swear her teeth her words did break
That they might passage get.
But she so handles every word,
Ere it be spoken, as soft as sword,
The hearers cannot hear it.

Truth in Love: There's no such thing as that we beauty call,
It is mere Courage all;
For if a fancy take

* Congreve: The way of the world: "Beauty is love's gift."

To black & blue
That fancy doth it beauty make.*
Constancy: Out upon it, I have loved
Three whole days together;
And am like to love three more,
If it prove fair weather.

Orsames' Song in "Aglaura" (Why so pale & wan).

Cowley: It is as though in the corpse of a hundred years the worst fancies which Wyatt had borrowed from Petrarch had become fossilised, & were brought out by C. in "The Mistress" to do duty for living thoughts. What is love? He seems to ask: it is an interchange of hearts, a flame, a river — he has a hundred such physical & psychological images of it; & the poetry consists in taking the images one by one & developing them in merciless disregard of taste & truth by Donne. Is love fire? The lover writes his love-letters in lemon-juice, that the fire of his Mistress' eyes may bring the letters to light.
— Editor.

Denham the first disciple of Waller.

Ode of Wit: "What is it then, Which like the power divine
we only can by negatives define?"
Milton: (Pattison's introduction a condensed life in
English men of letters Series).
L'Allegro: Or Sweetest Shakespear, Fancy's child,
Warble his native Wood-note wild.
Untwisting all the chains that tie
The hidden soul of harmony.
Il Penseroso: Like one [i.e. Moon] that had been led astray
Through the heaven's wide pathless way;
And oft, as if her head she bowed
Stooping through a fleecy cloud.
Paradise Lost: "To reign is worth Ambition, though in hell:"
"Words interwove with Sighs found out their way."
Marvell: "The Garden"
What wondrous life is this I lead!
Ripe apples drop about my head;
The luscious clusters of a Vine

Upon my mouth do crush their wine;
The nectarine & curious peach,
Into my hands themselves do reach;
Stumbling on melons, as I pass,
Ensnared with flowers, I fall on grass.

Samuel Butler: And, like a lobster boiled, the morn
From black to red began to turn.

Rime the rudder is of verses
With which like ships they steer their courses.
Fools are known by looking wise,
As men tell woodcocks by their eyes.
He that complies against his will
Is of his own opinion still.
Wedlock without love, some say,
Is like a lock without a key.
Things said false & never meant
Do often prove true by accident

Rochester: By a strange & melancholy paradox, the

finest lyrical poet of the Restoration was also it worst-na
tured man. His style is without adornment. - Boyce.

Epitaph on Charles II:

Who never said a foolish thing,
Nor ever did a wise one.

Dryden — has been called the greatest writer of a little
age, but either limbs of the antithesis is doubtful.
Though the strength & pointedness of his style makes
him recognisable in almost everything he has written
— a Hercules truly to be guessed from a mere bit
of limb only — Dryden should be read as a whole —
A. W. Ward.

Mac Flecknoe: In prose & verse was owned without dispute
Thro all the realms of Nonsense absolute.

Wm. Walsh: "The despairing Lover"

That a lover forsaken / And that he could die
A new love may get, / Whenever he would,
But a neck when once broken / Whereas he could live
Can never be set, / But as long as he could.

Prior: "Henry & Emma", the stiff paraphrase of The Not-Browne Maid, though it contains the oft-quoted "Fine by degrees and beautifully less" is almost equally unendurable. He exhibits all the verbal fitness & artful ease of such Latins as Horace & Martial. His continental residence had also made him familiar with their Gallic imitators, and added a French grace & lightness to his already unencumbered Muse. His adoration of the other sex is always conventional, while his appreciation of their foibles is keen even to malice. There is always a something left ~~behind~~ undefined — a something that defies the critic who falls back upon the old threadbare devices for describing the undescribable. This is the "Nameless Charm" of Prior's epigram — that fugitive je ne sais quoi of gaiety, of wit, of grace, & audacity. — Austin Dobson.

To a child: For, as our different ages move,
'Tis so ordained (would Fate but mend it!)
That I shall be past making love,
When she begins to comprehend it.

* G. Atticus

To a Lady: She refusing to continue a dispute with me & leaving me in the argument.

That More than triumph he might have,
In being overcome by you.
And in my looks you might have read
How much I suffered on your side.
For seldom your opinions err;
Your eyes are always in the right.
Why, fairone, would you not rely
On Reason's force with Beauty's joined?
Deeper to wound, she shuns the fight: *
She drops her arms, to gain the field:
Secures her conquest by her flight;
And triumphs, when she seems to yield.
So when the Parthian turned his steed,
And from the hostile camp withdrew;
With cruel skill the backward reed
He sent; & as he fled, he slew.

On Ode: Euphelia serves to grace my measure;
But Chloe is my real flame.

And whilst I sing Euphelia's praise,
I fix my soul on Chloe's eyes.

A Better Answer [to Chloe jealous]:

What I speak, my fair Chloe, & what I write, shews
The difference there is betwixt Nature & art:
I court others in verse; but I love thee in prose:
And they have my Wit, but thou hast my heart.
So when I am wearied wth wandring all day;
To thee, my delight, in the evening I come;
No matter what beauties I saw in my way:
They were but my visits, but thou art my home.

Lady Winchelsea: Her lines "To the Nightingale" have lyrical qualities scarcely approached in her own age. "Her Nocturnal Reverie" is worthy of Wordsworth's commendation; it is simply phenomenal as the creation of a friend of Prior & of Pope, & some of the Couplets, especially those which describe the skaiey horse, & the cries of the birds, are worthy of the closest observers of Nature — Goose.

Swift: In the "Tale of a Tub" he anticipates Tennyson's dislike in his Contempt for stopping of speech of any person;

He regarded fine language as rather effeminate.
S. had no ear & care for the discords of the world, & in such cases a stiff regular measure, which is a sort of rhythmic policeman, is the only safe guard. He says truly of himself that he

Could praise, esteem, approve,
But understood not what it was to love.

He can never get out of his Satiric pulpit, & while saluting his Mistresses as Nymphs, he lectures them as school-girls. Had he been an artist in verse, he might have written something in English more like the 6th satire of Juvenal than Churchill ever succeeded in doing. But Swift despised art: he rode rough-shod, on his gambling Cynic steed, the bad double rime & halting rhythm to his end. — J. Nichol.

"Cadenus & Vanessa": Where never blush was call'd in aid,

That spurious virtue in a maid,
A virtue but at second-hand;
She blush'd because she understand.

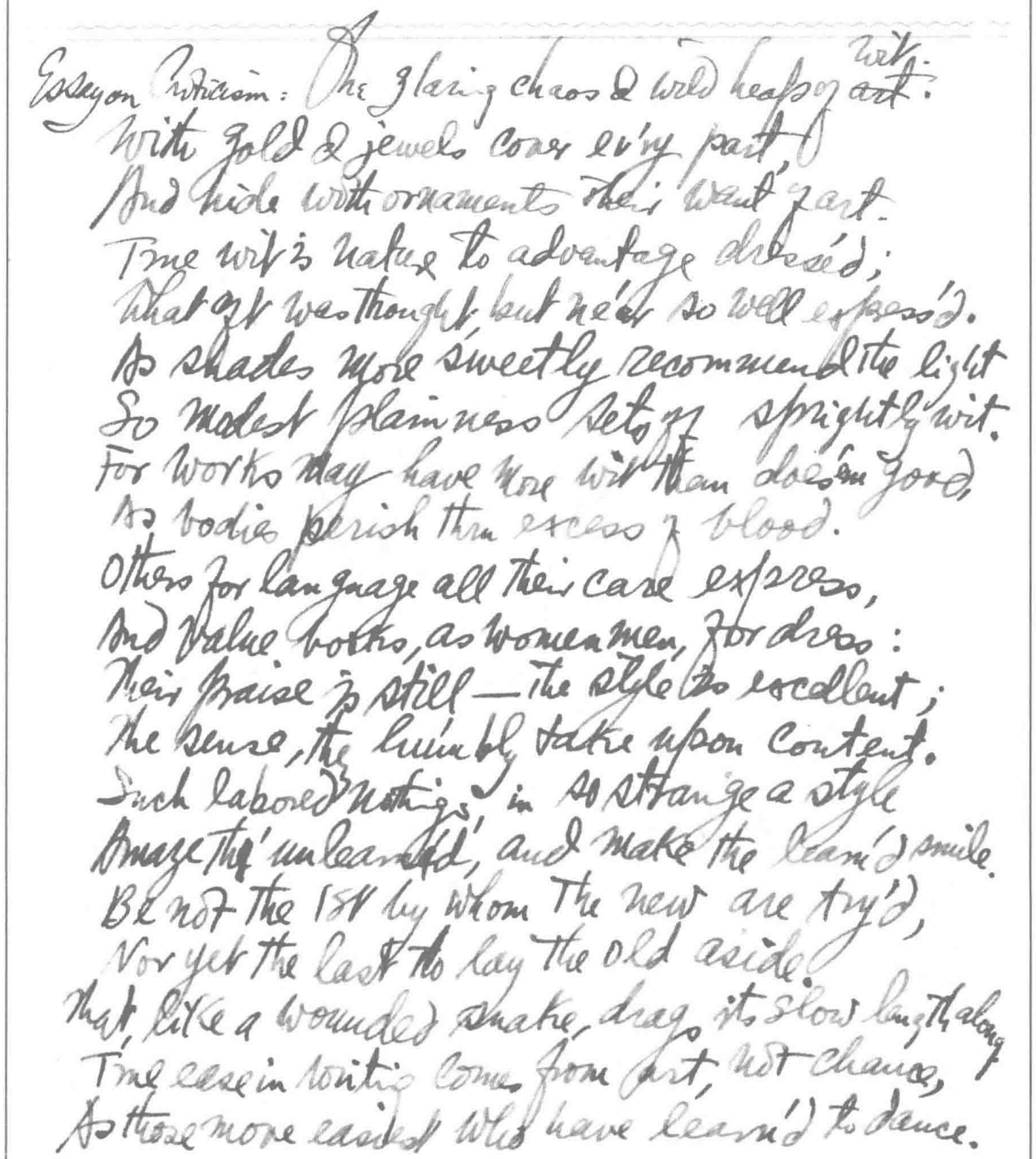
"The Death of Dr Swift": Yet malice he never was his aim;

He lashed the vice, but spared the name;
No individual could resent,
Where thousands equally were meant;

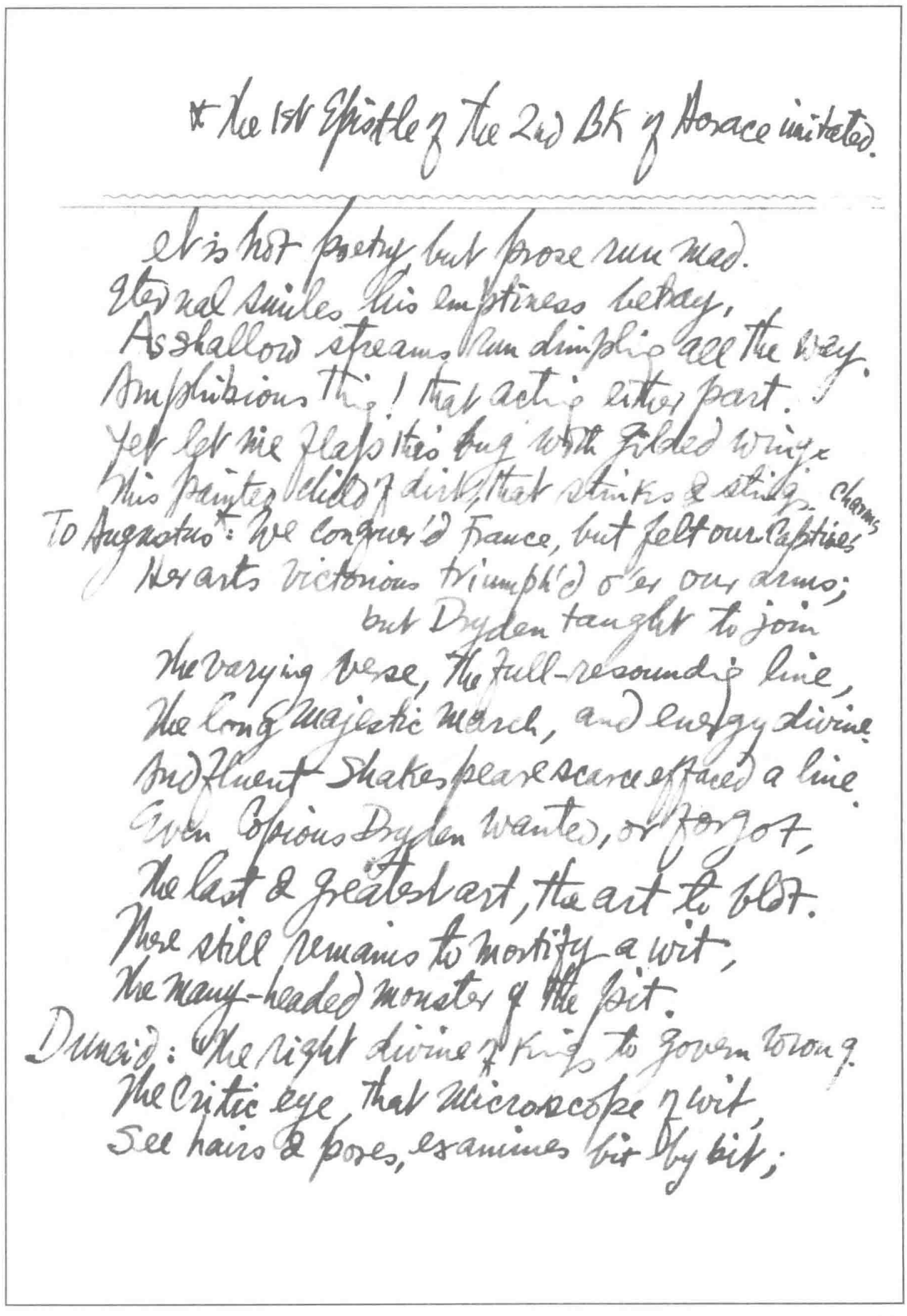
He spared a hump, or crooked nose,
Whose owners set not up for beaux.
True Genuine dulness moved his pity,
Unless it offer'd to be witty.

Pope: He labored day & night to become a worker of finished verse. To improve his mind, to enlarge his view of the world, to store up knowledge. These were things unknown to him. The analogy between what Virgil did for the Latin hexameter as he received it from Lucretius & Pope's making the ten-syllable Couplet which he found as Dryden left it, is sufficiently close. We must distinguish between Pope when he attempts general themes, & Pope when he draws the social life of his own day. He is individual & local.

In some style of poetry enigmatical expression is not a fault; in Wordsworth or Coleridge it is of the essence of the charm that the revelations should be shrouded in clouds. But Pope's verse, like French prose, is constructed on the principle of being immediately intelligible; the moment it is not so, its Raison d'Être is gone.
Mark Pattison


Essay on Criticism: The glaring chaos & wild heaps of wit
With gold & jewels cover ev'ry part,
And hide with ornaments their want of art.
True wit is nature to advantage dress'd;
What oft was thought but ne'er so well express'd.
So shades more sweetly recommend the light
So modest plainness sets off sprightly wit.
For works may have more wit than does 'em good,
As bodies perish thro excess of blood.
Others for language all their care express,
And value books, as women men, for dress:
Their praise is still — the style is excellent;
The sense, they humbly take upon content.
Such labored nothings, in so strange a style
Amaze th' unlearn'd, and make the learn'd smile.
Be not the 1st by whom the new are try'd,
Nor yet the last to lay the old aside.
But, like a wounded snake, drags its slow length along
True ease in writing comes from art, not chance,
As those move easiest who have learn'd to dance.

'Tis not enough no harshness gives offence,
The sound must seem an echo to the sense.
The Rape of the Lock: Favors to none, to all she smiles extends.
Oft she rejects, but never once offends.'
If to her share some female errors fall
Look on her face & You'll forget 'em all.
Transparent forms, too fine for Mortal sight,
Their fluid bodies half dissolv'd in light,
Loose to the wind their airy garments flew,
Thin glitt'ring textures of the filmy dew,
Dipt in the richest tinctures of the skies.
Wh fumes of burning chocolate shall glow,
And tremble at the sea that froths below!
Coffee (Which makes the politician wise,
And see thro' all things with his half-shut eyes)
Essay on Man: What's fame, a fancied life in others' breath
Moral Essays: Would from th'apparent what conclude th'why
Infer the Motive from the deed.
Epistle to Dr Arbuthnot: No Creature smarts so little as a
fool.



* The 1st Epistle of the 2nd Bk of Horace imitated.

'Tis not poetry but prose run mad.
Eternal smiles his emptiness betray,
As shallow streams run dimpling all the way.
Ambitious thing! that acts a better part.
Yet let me flap this bug with gilded wing.
This painted child of dirt, that stinks & stings. charms
To Augustus*: We conquer'd France, but felt our captives'
Her arts victorious triumph'd o'er our arms;
but Dryden taught to join
The varying verse, the full-resounding line,
The long majestic march, and energy divine.
And fluent Shakespeare scarce effaced a line.
Even copious Dryden wanted, or forgot,
The last & greatest art, the art to blot.
There still remains to mortify a wit,
The many-headed monster of the pit.
Dunciad: The right divine of kings to govern wrong.
The Critic eye, that Microscope of wit,
See hairs & pores, examines bit by bit;

Thomas Parnell: "The Hermit" may be considered as forming the apex and chef d'oeuvre of Augustan poetry in England. It is more exactly in the French taste than any work that preceded it. — Gosse.

Gay: His 1st poem is of the "toujours bien, jamais mieux" order of performance — Dobson.

The Hare with many Friends: The child whom many fathers share
Hath seldom known a father's care.
'Tis thus in friendship; Who depend
On many, rarely find a friend.

James Thomson: With that of Milton & that of the present Poet Laureate, his blank verse must rank as one of the chief original models of the metre to be found in English poetry. Literal accuracy & poetic truth are blended in T's descriptions in a way rarely to be found — Saintsbury

Winter: Half-afraid, he [the red breast] first
Against the window beats; then, brisk alights
On the warm hearth; then, hopping o'er the floor,

Matthew Green: I never am at Meeting seen,
Meeting that region of the Spleen,
Finding the shaft of Ridicule

Eyes all the Sunday Faces askance,
And pecks & stares, & wonders where he's gone —
Till, More familiar, grown, the table-crumbs
Attract his slender feet.

Matthew Green: Poetasters
buzz in mine, &, like blind flies,
Err with their wings for want of eyes.
Brown fields their fallow Sabbaths keep.

Spleen: And lotteries never tempt the Wise
With blanks so many to a prize.

Young: The most unequal of Poets, except Wordsworth.
His odes read like admirable & intentional burlesques. He had an astonishing fertility & certainty. Nor were his powers confined as if they had been exerted to the production of "gloomy epigram". He stands preeminent among artists of blank verse & a critic might well have asked him, as Jeffrey asked Macaulay, where he got his style from — Shakspeare.

Neo-Old Coquette: Autumnal Lybée carries in her face
Memento Mori to each public place.

How your beating breast a Mistress warns
Who lost his thousand spectacles to see Your charms.
In vain the Cook has summoned Sprite away
She walks at noon & blasts the bloom of day,
Gay Rainbow silks her Mellow charms infold,
And Nought of Dyce but Herself is old!
She grants, indeed, a lady May decline
(All ladies but Herself) at Forty-nine.

Night I.. In human hearts What bolder thought can Rise
Than Man's presumption on tomorrow's dawn?
Where is tomorrow? In another world.

Gray: "He never spoke out!" In these four words is contained the whole history of Gray, both as a man & as a poet. "Then he [Aristotle] has a dry Conciseness that makes one imagine one is perusing a table of Content rather than a book: it tastes for all the world like Chopped hay or rather Chopped Logic!" "As to matter of style, I have this to say: the language of the age is never the language of poetry." A sort of Spiritual East wind was at that time blowing; neither Butler nor Gray could flower. They never

"Leucocholy (White melancholy)" – Gray.
ragged edges of facts smoothed away.

spoke out — Arnold.
Goldsmith: The high tragedy of that period is "Clarissa";
the broadest and brightest study of the Comédie humaine
is "Tom Jones". Auburn bordered on Shakespeare's
Forest of Arden. — Dowden side.
"The Deserted Village": And even his failing leaned to virtue's
And fools, who came to scoff, remained to pray.
While long and loud the thundering sound
Amazed the gazing rustics ranged around,
And still the wonder grew, and still they gazed,
That one small head could carry all she knew.
Where village statesmen talked with looks profound,
And news much older than their ale went round.
"Retaliation": Who [Burke], born for the universe, narrowed his mind
And to party gave up what was meant for mankind.
Who to dazzle his hearers still went on refining
And thought of convincing while they thought of dining!
And to forms of the right to pursue the expedient.
Though equal to all things, for all things unfit
Too nice for a statesman, too proud for a wit.

Here lies David Garrick, describe me Who can,
An abridgment of all that was pleasant in Man.
On the Stage he was natural, simple, affecting;
'Twas only that when he was off, he was acting.
He quitted his friends, as Shuttleman his Shuttlecock,
For he knew when he pleased he could Whistle them back.
[Reynolds] To Coxcombs averse, yet most civilly severe,
When the judged without skill, he was still hard of hearing:
When the talked of their Raphaels, Corregios, & stuff,
He shifted his trumpet, and only took snuff.
Churchill: He was savage to be taken for what he was: & if he cared not for respect, he was content to be feared
His whole stock in trade was his Volubility—his bitterness of soul, and his Knack of Verse, & his fierce manliness
—E.J. Payne.
The Rosciad: Here Harlard, all serene, in the same strains,
Loves, hates, & rages, triumphs & complains:
[Davis] He mouths a sentence as Curs mouth a bone.
[Foote] His strokes of humor, & his burst of sport,
Are all contained in this one word—distort.

* the whole thg a conscious imitation of Arnold's Gray talking of "ideas" having "inspiring activity" etc.

Doth a man stutter, lose argument, or halt?
Mimics draw humour out of Nature's fault.
[Quin]: In whate'er cast his character was laid,
Self still like oil upon the surface played.
"The Ghost": Features so horrid, were it light,
Would put the devil himself to flight. (Johnson)
Cowper: He formed his blank verse on the model of Milton & Churchill gave him a pattern in the use of the heroic couplet. It's for his amusement, he repeats again and again in his letters, that he is a poet. His poems read like the speech of a man talking to himself. Burns & Wordsworth are not yet, but they are close at hand. He is so enraged by Johnson's attack on Milton that he breaks into the cry, "O, I could thrash his old jacket till his pension jingled in his pocket." "My feelings are all of the intense kind" he says in one of his letters; & the Nemesis of intensity is narrowness. In curious contrast to the neatness & ease of his rimed couplets, there is a "lumbering movement" in his blank verse. Sometimes, again, we find a worse than Wordsworthian nudity of phrase.* Editor

Conversation: Preserve me from the thing I dread & hate,
A duel in the form of a debate.
Though syllogisms hang not on my tongue
I am not used always in the wrong;
'Tis hard if all is false that I advance,
A fool must now & then be right by chance.
Not that all freedom of dissent I blame;
No,—there I grant the privilege I claim.
A disputable point is no man's ground,
Rope where you please, 'tis common all around.
Discourse may want an animated No,
To brush the surface & to make it flow.
Vociferated logic kills me quite,
A noisy key is always in the right;
I twirl my thumbs, fall back into my chair,
Fix on the wainscot a distressful stare,
And when I hope his blunders are all out,
Reply discreetly "To be sure—no doubt!"
Dubious is such a scrupulous good man—
Yes, you may catch him tripping if you can.

He would not with a peremptory tone
Assert the nose upon his face his own;
With hesitation admirably slow,
He humbly hopes — presumes — it may be so.
Knows what he knows as if he knew it not;
What he remembers seems to have forgot;
His ambiguities his total sum,
He might as well be blind & deaf & dumb.
Without the means of knowing right from wrong,
They always are decisive, clear, and strong.
Cannot talk with civet in the room,
A fine pass-gentleman that's all perfume;
The light's enough — no need to smell a beau.
He says but little, & that little said
Owes all its weight, like loaded dice, to lead.
And give us in recitals of disease
A doctor's trouble, but without the fees.
Some fretful tempers wince at every touch,
You always do too little or too much.
Nor those of learned philologists, who chase

* a good description of mental vacuum —
we are laid asleep
in body & become a living soul etc.

A passing syllable of time and space.

Wordsworth: As his mind grew, Nature "fell back into a second place" & became important to him chiefly as the stage of Man's action. In various ways & with varying merit, Thackeray and Dickens & George have searched out the motifs of the highest poetry in the humblest lives, and have taught the lesson that the real greatness & littleness of human life are not to be measured by the standards of fashion. — Church

"Tintern Abbey": His little, nameless, unremembered, acts
of kindness & love.
the still, sad music of humanity.

To the Cuckoo: No bird, but an invisible thing,
A voice, a mystery.

"She was a Phantom": A perfect Woman, nobly planned,
To warn, to comfort, and command.

The Mountain Echo: Like her ordinary cry,
Like — but oh, how different!

Evening Voluntary: Whate'er it strikes with Gem-like fire!

Intimations of Immortality: And fade into the light of common day.

To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

Laodamia: The depth, & not the tumult of the soul;
A fervent, not ungovernable, love.
The hours are past — too brief had they been years.

Sonnets: Nuns fret not at their convent's narrow room,
And hermits are contented with their cells;
In sundry moods, 'twas pastime to be bound
Within the Sonnet's scanty plot of ground;
Pleased if some Soul (for such there needs must be,
Who have felt the weight of too much liberty —
Should find brief solace there, as I have found.

Rogers: "Every reader," he says in the preface to "Epistle to a Friend" "turns with pleasure to those passages of Horace Pope & Boileau, which describe how they lived & where they dwelt; & which, being interspersed among their satirical writing, derive a secret & irresistible grace from the contrast, and are admirable examples of what in painting is termed repose."

Scott's "The Violet" is the Memorial of an early cross in love.

"They tell me I say ill-natured things. I have a very weak voice: if I did not say ill-natured things, no one would hear what I said". — Henry Taylor.

Bowles — It was the Candle of B. that lit the Fire of Coleridge we have it on record in the Biographia Literaria that to C. at 17 B's sonnets came almost in the light of a revelation — Dobson.

Coleridge: the grievous agitation, the grievous listlessness with a certain physical voluptuousness — Pater.

Dejection. An Ode: A grief without a pang, void, dark, & dread,
A stifled, drowsy, unimpassioned grief,
Which finds no natural outlet, no relief,
In word, or sigh, or tear.
what a scream
Of agony by torture lengthened out
That lute sent forth!

Ancient Mariner: He holds him with his glittering eye.

Southey: And I with them shall travel on
Thro all Futurity;
yet leaving here a name, I trust,
That will not perish in the dust.

From "The Bride of Abydos": Knows ye the Land where the Cypress & myrtle
Cf. Mignone: Kennst du das Land?

Byron: It was his misfortune to be well-born but ill-bred, combining the pride of a peer with the self-consciousness of a parvenu. But while warping his character and enslaving his genius to grumpery standard of taste, it supplied him with much of the material which was to be wrought up into "Don Juan". — Symonds

Epistle to Augusta: Kingdoms & empires in my little way
I have outlived, & yet I am not old.

Don Juan: Man's love is of man's life a thing apart
'Tis woman's whole existence; ~~man~~
Men have all these resources, we but one,
To love again and be again undone. (Donna Julia)

Moore: When M. wrote "life of Byron" in 1830 and caused spoke of Mr Shelley as a finer poet than himself, the world admired his generous but modest but smiled at the exaggerated instance of it. When M. began to publish the genius of Burns alone reminded the public of that day of the existence of a singing element in poetry. If he was not destined to strike from the harp the noblest music, he it was at least who took

Lamb: "Work": To that dry drudgery at the desk's dead wood.

it down from the wall, & tuned it for the service of greater poets than himself. It is still possible to read Lalla Rookh with pleasure & even with a sort of indulgent enthusiasm. Rococo prettiness could hardly reach a higher point of accomplishment. The sensuous richness of style which Moore considered his chief claim to immortality, was in point of fact a great asset to him. The reader sympathises with the French gentleman who said that he admired the pastorals of M. de Florian very much but that he considered a wolf would improve them. In one of his writings M. attained a positive perfection of style. Those lyrics in "Irish Melodies" form a part and parcel of our literature the extinction of which would leave a sad blank behind it. When they were 1st produced it seemed, here for once, Music & poetry agreed in complete harmony the one not brighter, or more dainty than the other, & exposed to the wear & tear of 60 yrs, all the jewels in the casket do not now, any longer, look equally brilliant.

Hazlitt: "The vinous fluid of mind which intoxicates & fascinates those in contact with him"

The highest lyrical poetry appeals to the inner ear alone, in that silent singing sweeter than any triumph of the Vocalist. But H. is a master in that ritual of which Burns is the high priest. — Gosse.

Lesbia hath a beaming eye,
But no one knows for whom it beameth;
Right & left its arrows fly,
But what they aim at no one dreameth.
Now the best of all ways
To lengthen our days
Is to steal a few hours from the night, my dear.
Now I've seen around me fall
Like leaves in wintry weather, I feel the night wind
Shelley: "Cloud-cuckoo town" built in the air.
Keats: A man who writes love-letters in this strain is probably predestined to misfortune in his love-affairs. One is tempted to say that Keats's love-letter is the love-letter of a surgeon's apprentice. It has in its relaxed self-abandonment something undebased & ignoble. It's the sort of love-letter which one might

* the opposite of his nephew Aldous Huxley's criticism in "Vulgarity in Literature" and "Essays, New & old."

hear read out in a breach of promise case or in a Divorce Court.* No one else save Shakespeare has in expression quite the fascinating felicity and magic of Keats. For Moral interpretation he was not adept. [Emphasis on Keats' strong character, not to "be snuffed out by an article": "I shall ever consider the Public as debtors to me for Verses, not myself to them for admiration, which I can do without." "Praise or blame has but a momentary effect on the Man whose love of beauty in the abstract makes him a severe Critic on his own works." Emphasis on Keats' thoughtfulness: "I know nothing, I have read nothing; & I mean to follow Solomon's directions: "Get learning, get understanding." the road lies thro application, study, & thought." the precursor of Bradley, Murry etc), —Amoxis.

* 李贺：小楼一夜听春雨，深巷明朝卖杏花

Ode to a Nightingale: With beaded bubbles winking at the brim
The murmurous haunt of flies on Summer eves.

Landor: How often, when life's summer day
Is waning, & its sun descends

Wisdom drives laughing wit away,
And lovers shrivel into friends.
You smiled, you spoke, & I believed,
By every word & smile deceived.
Another man would hope no more—
Nor hope I what I hoped before:
But let not this last wish be vain.
Deceive—deceive me once again!
Why, why repine, my pensive friend,
At pleasures slipt away?
Some the stern Fates will never lend,
And all refuse to stay.
I see the rainbow in the sky,
The dew upon the grass,
I see them & I ask not why
They glimmer or they pass.
With folded arms I linger not
To call them back—'twere vain:
In this or in some other spot
I know they'll shine again.

Elliott: "My feelings have been hammered until they have become cold-short, & are apt to snap & fly off in paroxysms. His pathos is not hard & dry like that of Crabbe; it is not that of a student of human misery, but that of a loving fellow-sufferer — Dowden.

Hartley Coleridge: Nor Child, nor Man,
Nor Youth, nor Sage, I find my head is grey,
For I have lost the race I never ran:
A rathe December blights my lagging May;
And still I am a child, though I be old,
Time is my debtor for my years untold.

Sonnets

May, 1840

Lovers might sit on such a morn as this
An hour together, looking at the sky,
Nor dare to break the silence with a kiss,
Long listening for the signal of a sigh;
And the sweet Sun, diffused in Virtue's rays,
Feel his own soul thro' all the budding air,
Good thoughts came to him as of free grace; gentle
pleasures possessed his senses; love & kindness
flowed from his heart. The Sonnet suited to this genius,

Work-a-day Writings

Hood: The life which to him as to Pope had been "a long disease" was still worth living. The Hood he cared for was not the delicate and fanciful author but the master of broad-grin and equivoque, the irrepressible joker & Merry-Andrew. His humor has often at its core that subtle sense of the lacrimæ rerum which lends a poignancy & sadness to his jesting. It was the sharp & bitter cry of the outcast inarticulate — The sudden howl of the whole body of the under-paid & over-worked, fighting out their grim duel with Hunger. — Dobson.

Macaulay: On Browning: "He has a noble, clear, metallic note in his soul & makes us ready for battle." Eloquent Philistinism. One of her epithets, which she uses honoris causâ, we may accept as characterising the civil element in his mind. Metallic. His ballads have the clear resonance of the trumpet: they have its hardness too — Elton.

Beddoes: He dedicates himself to the service of Death, not with a wooden sense of the terror & shame of mortality, but from a love of the picturesque pageantry of it

Daumier represents the eloquent M. Prudhomme telling his son, with a noble sweep of the arm, how on into the "Sonnet's narrow room" the place where the now stand once stood a tyrannous barrier, but he, M. Prudhomme & his friends right
broadly knocked it down! "Yes, dear Papa," returns the child, looking a few
paces ahead, "And then I see you built it up again a little
further on."
The blank-verse of B. is always admirable; but under it
there lies no deep murmur of poetry, no ground-swell
of momentous music, making itself dimly heard when
the march of the lines is silent, that we catch in Webster
& Marston. He succeeds much more truly as a
song-writer than as a constructor of blank-verse.
His songs are plainly modelled on two types, Shake-
speare and Shelley — Goose
Emily Brontë: Her great French contemporary Marceline
Valmore, the only modern poetess who fitly be compared
with her for power of expressing passion in its
simplicity: "intense the agony —
When the ear begins to hear, & the eye begins to see
When the pulse begins to throb, the brain to think again
The soul to feel the flesh, & the flesh to feel the chain."
Under such a strain of thing, no wonder that the pale
& slender physical frame declined & that our Victo-
rian was deprived, at the age of 29, of an unrecog-
nised, uncherished, undeveloped woman,
whose soul
Critics are door-keepers of The House of Fame. When Prince Posterity comes to be King. This generation had been promised Canaan & landed in a quagmire

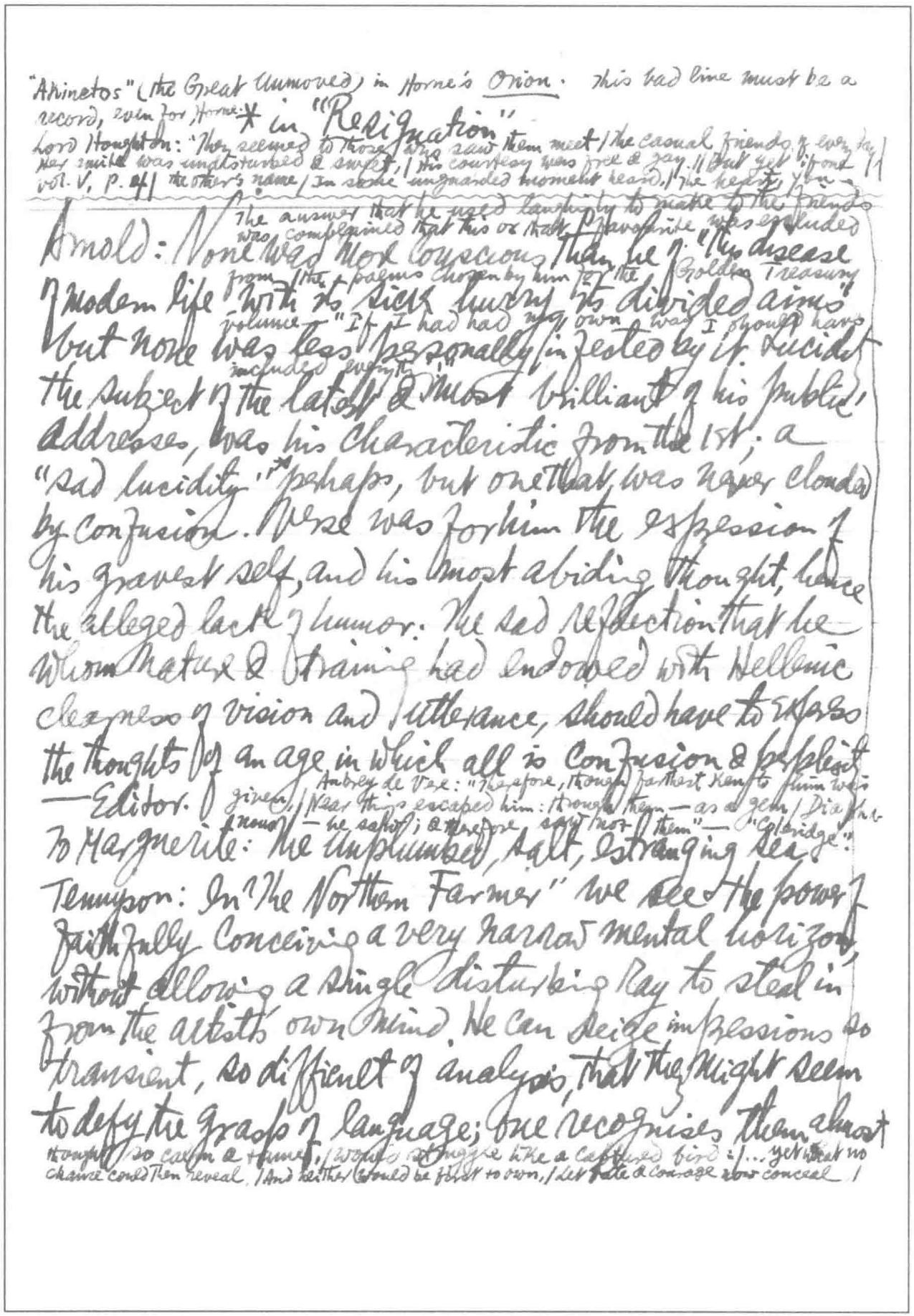
Clough: What I mean by mysticism, is letting feeling run on without thinking of the reality of the object, letting them out myself like water.

Robert Browning: "I just for a handful of silver he left us, / Just for a riband to stick in his coat—" (The Lost Leader).

"with neck out-thrust, / new to follow for Might, the prone brow / oppressive with its mind" (on Napoleon "Incidents of the French Camp") / You fancy how, legs / wide, arms locked behind, / As if to balance Passion / Vehemence. Grief, / Daring, since Byron died / Power.

Rossetti: Owing to peculiarities of "The Blessed Damozel" was a definiteness of sensible imagery which seemed almost Pateresque to some, & was strange, above all, in a theme so profoundly visionary. His delight in concrete definition is allied with another of his Comrorities to Dante, the really imaginative vividness of his personifications—his hold upon them, or rather their hold upon him with the force of a Frankenstein, when once they have taken life from him. Not death only and sleep, and love, but hours are living creatures. R. is one of those who, in the words of Mérimée, se passionnent pour, la passion, one of Love's lovers. — Rossetti Pater.

Browning: Love among the Ruins: "Bang-whang-whang goes the drum, / tootle-te-tootle the fife; / No. / Where the quiet-colored end of evening smiles / Miles and miles. Keeping one's haunches still: / It's the greatest pleasure in life" ("Up at a Villa—Down in the city").
/ Ere we rush, ere we extinguish sight & speech / Each on each.



"Athinetos" (the Great Unmoved) in Horne's Orion. this bad line must be a record, even for Horne: * in "Religuation"

Lord Houghton: "Her seemed to those who saw them meet / the casual friends of every day / Her smile was undisturbed & sweet, / Her courtesy was free & gay. // But yet if one / vol. V, P. 84 / the other's name / In secret unguarded moments heard, / The heart / Her

The answer that he used laughingly to make to the friends who complained that his or Walt Savage Lande was excluded

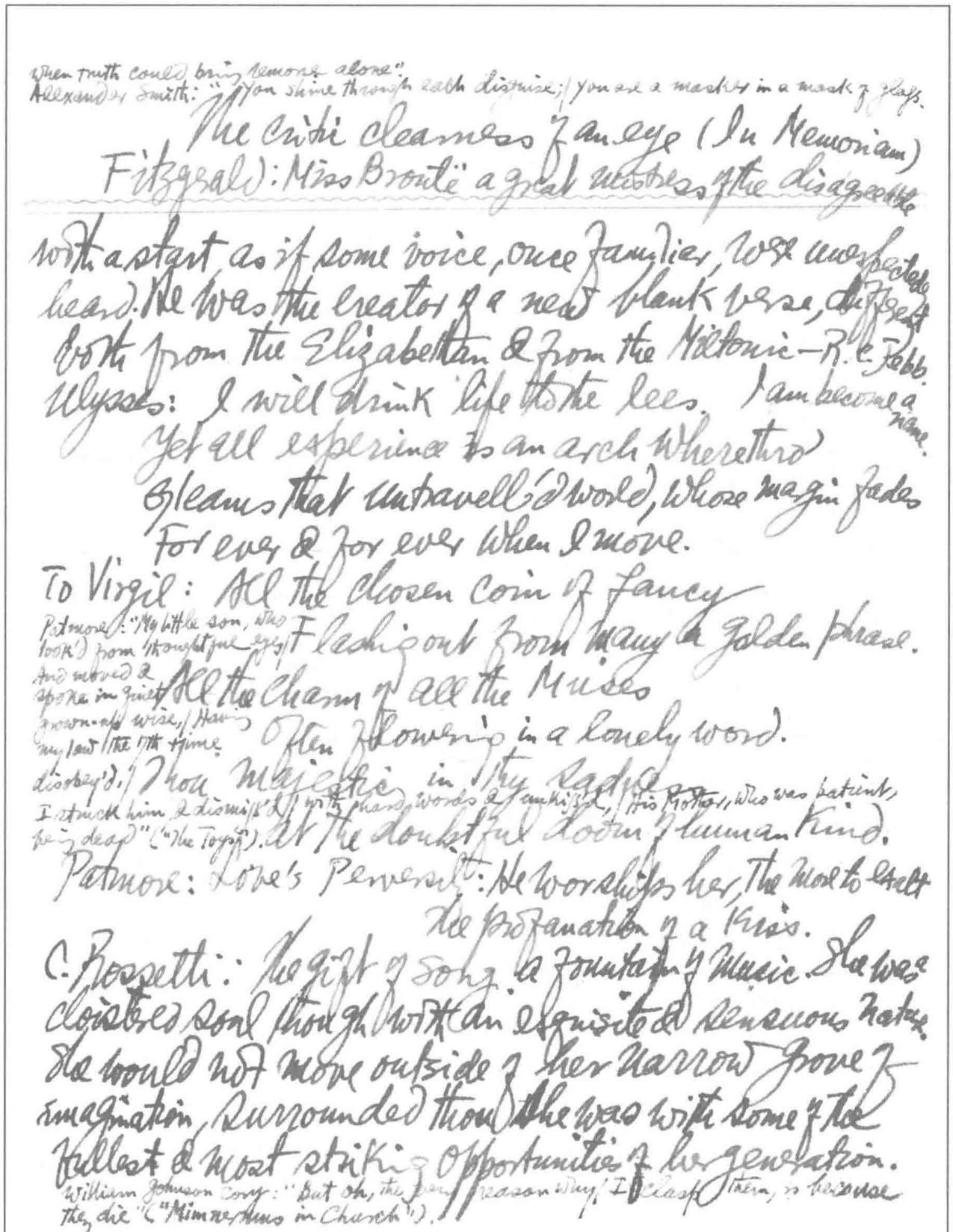
Arnold: None was more conscious than he of "the disease of modern life with its sick hurry its divided aims" but none was less personally interested by it. Lucidity from the Golden Treasury volume "If I had had my own way I should have included everything" the subject of the latest & most brilliant of his public addresses, was his characteristic from the 1st: a "sad lucidity" perhaps, but one that was never clouded by confusion. Verse was for him the expression of his gravest self, and his most abiding thought, hence the alleged lack of humor. The sad reflection that he whom nature & training had endowed with Hellenic clearness of vision and utterance, should have to express the thoughts of an age in which all is confusion & perplexity —Editor.

Aubrey de Vere: "Therefore, though farthest from him to him who gives / Near things escaped him: through them — as through glass / Dia- / mond — he sailed; & therefore could not see them" — "Coleridge"

To Marguerite: the Unplumbed, salt, estranging sea

Tennyson: In "The Northern Farmer" we see the power of faithfully conceiving a very narrow mental horizon, without allowing a single disturbing Ray to steal in from the artist's own mind. We can decide impressions so transient, so difficult of analysis, that they might seem to defy the grasp of language; one recognises them almost

thought / so calm a time / would struggle like a captured bird : / ... yet that no chance could then reveal / And neither would be first to own, / Let Fate a courage now conceal /


"When Truth could bring Tennyson alone"
Alexander Smith: "You shine through each disguise; you are a master in a mask of glass.
The critic clearness of an eye (In Memoriam)
FitzGerald: Miss Brontë a great mistress of the disagreeable
with a start as if some voice, once familiar, was unexpectedly heard. He was the creator of a new blank verse, different both from the Elizabethan & from the Miltonic—R. C. Jebb.
Ulysses: I will drink life to the lees. I am become a name.
Yet all experience is an arch wherethro
Gleams that untravell'd world, whose margin fades
For ever & for ever when I move.
To Virgil: All the chosen coin of fancy
Patmore: "My little son, who look'd from thoughtful eyes / And moved & spoke in quiet grown to wise, Hasty word / The 17th time disobey'd. / I struck him & dismiss'd / With hard words & unkiss'd, His mother, who was patient, being dead" ("The Toys").
Flash out from many a golden phrase.
All the charm of all the Muses
Flowering in a lonely word.
Thou majestic in thy sadness
At the doubtful doom of human kind.
Patmore: Love's Perversity: He worships her, the more to exalt
the profanation of a kiss.
C. Rossetti: The gift of song a fountain of Music. She was
cloistered soul though with an exquisite & generous nature.
She would not move outside of her narrow grove of
imagination, surrounded though she was with some of the
fullest & most striking opportunities of her generation.
William Johnson Cory: "But oh, the reason why, I dare not tell, / But this I tell to all the fair and free, / And I shall tell it while I can speak well, / For all shall weep when I am dead and they shall say they died" ("Mimnermus in Church").

She clung to the faith she had found in her earliest years and allowed it to cut her off from a fuller emotional life. She held fast to the idea that the only road to harmony is thru renunciation; but the passion she poured into the act of self-sacrifice, strong as it was, had not the substance to create a positive life for her in the ideal. She missed the freedom & adventure and exultation that is discovered here by the true mystic. — Percy Lubbock.

Swinburne: Carried the prosody of the romantic age to its extreme point of mellifluousness & he introduced into it a fluidity of speed, a throbbing vélocité which no one, not even Shelley had anticipated. He was always at the edge of frenzy, always simmering on the flames of his enthusiasm — a high literary temperature. He reminds us of the heroine of Gautier's novel which he admired so extravagantly) "dont la sensualité imaginative s'est compliquée et raffinée, avant l'expérience, dans les musées et les bibliothèques". S. displayed a prodigious sensibility, which was fed

Mary Coleridge: "The weapon that you fought with was a word, / And with that word you stabbed me to the heart. / Not once but twice you did it, for the sword / Made no blood start. // They have not tried you for your life. You go / Strong in such innocence as men will doubt. / They have not buried me. They do not know / Life from its Ghost."

on books & pictures, not on life. The paradox is that S looked as he was in the wisdom of the ages, is one of the most definitely original of all writers. He floods whatever he touches with his own pungent musk. He was cerebral in all his forces. What the poets were actually engaged in projecting was a reaction not against the words themselves against the aesthetic authorities of the time with the design of replacing them by a wider range of intellectual interests, a warmer glow of imagination & a more spirited exercise of executive skill. In the phrase of Marvell, the reader of it exclaims:—

Stumbling on melons, as I pass
Ensnared with flowers, I fall on grass.

the complication & excess of ornament positively choking the progress of the narrative. —Gosse.

Symonds: lingering minutes winged with blame
Swept over us with voiceless thunder-roll,
While the vast silence of midnight stole
Marg'ring our sin, a shuddering sea of shame.

John Davidson: To one at least of the definitions of

put a period to his loneliness by suicide

"The Pleasures of Poetry, A Critical Anthology", by E. Sitwell

Of the definitions of poetry does the work of D. Conesford. Let is a criticism of life a series of essays in human values — Aldous Huxley.

Dowson: essentially lyrical & personal. He generalised no world-philosophy out of his experiences. Because life wearied him he did not, like Byron or Leopardi, postulate a universal ennui. He did not see in his own misfortunes the Promethean symbol of persecuted but indomitable humanity. He drew no universal conclusions, he does not rail on fate; he is content to suffer and be sad. Weariness & resignation. With no great desire to achieve originality, he made unashamed use of all the time-honored poetical paraphernalia. His language never passes the traditional bounds of 19th-cent. traditionalism. The music of sadness, slow & passionless. No harshness of abrupt energy breaks their melancholy sweetness, no eagerness quickens the weariness of their march. Effect heightened by refrain. — Hasley.

Aspects of Modern Poetry, by Edith Sitwell

Chap. I. Pastors & Masters: "We do not," said Waton in his Essay on Pope, "sufficiently attend to the difference there is between a man of wit, a man of sense, & a true poet .... Which of these characters is the most valuable and useful, is entirely out of the question..... to impress on the reader that a clear head and acute understanding are not sufficient, alone, to make a poet; that the most solid observations on human life, expressed with the utmost elegance & brevity are morality & not poetry". It is from an exaggerance of this moralist that much of the worst poetry suffers in this age. A period of lifelessness often succeeds a great age in poetry: but even in the midst of the great Victorian age we find an undergrowth of excessively bad minor poetry which took a pride in poverty of expression. The mania for the Dilettante which has nearly succeeded in ruining the poetry of today began with the Victorians. In the Victorian age, too, we find the 1st dawning of that wish to compare poetry with science, those pathetic attempts to define

God and the Good which are at the bottom of most of the bad poetry of today. It was also in the Victorian age that the desire first arose amongst poets to fit in with ordinary everyday occasions, not to transmute these, but to copy them faithfully. O'Shaughnessy's and Lang's poems already foreshadowed that loss of the visual sense which is one of the major faults of modern poetry. No rhythmical impetus, no sense of texture. I said in my life of Poe that his feeling for texture was so phenomenally sensitive that, had the verses been transformed into flowers, he could have told lily from rose, buttercup from cowslip or from primrose in no matter how moonless & starless a night. Not only did the texture mean nothing to them; the shape & weight of a word, its very entity these too were ignored. With the exception of Hopkins, Yeats, and possibly Francis Thompson, the poets writing between 1880 and 1900 had little or nothing to recommend them.

his strong suit is sensibility.

I have the greatest respect for P.W.J. Housman, & I am not intending any discourtesy to him when I say that in my feeling the cramped & rheumatic 8-syllable lines, the threadbare texture are not suitable to his theme. Ploughboys never moved so elegantly, men about to be hanged never expressed their sentiments with such neatness. No explosive force or passionate upheaval under the line. Strangely enough, in Marvell's great poem "To his Coy Mistress" & Eliot's great poem "Whispers of Immortality" the vast imagination is preserved within the prim 8-syllable line. To Mr Housman & the followers of Sub-Wordsworthian ideals, rhetoric & formalism were abhorrent partly because to manage either, & in verse, the writer must have a certain gift for poetry.

Amongst our pastors & masters we must place, 1st & foremost, Dr F.R. Leavis, a gentleman who plays in the literary life of Mr T.S. Eliot & Mr Ezra Pound, much the same part as that played by the faithful Dr Watson in the life of Sherlock Holmes. He has a

transcendental gift. When he is writing sense for making this appear to be nonsense. He is very attached [illegible] to the words "sensibility", "modern consciousness" etc. When probing a poem, he uses phrases gracious antiseptic which remind one of a tenderly-ruthless young dentist: "a profound inner disturbance", "an impulsion from within" etc. Lives there a man with soul so dead that he cannot smell the disinfectant in these phrases? There are moments in the writings of this gentleman when, were we not aware that Dr L. is not Pope & that Mr Eliot & Mr Pound in no way resemble Wamby-Pamby Philly, we might believe that we were reading once again Mr Pope's understanding praise of Mr Philips' Pastorals. Fortunate Mr E & Mr P. Can survive the admiration of Dr Leavis. Dr L. has "scrutinised" Milton & has decided that there is very little there. It is sad to see Milton's great line bobbing up & down in the sandy desert of Dr L's mind with the grace of a

Rain down the Throat

fleet of weary camels. He has said of me in his "New Bearings" that I "belong to the history of publicity rather than that of poetry." It would be idle, perhaps, to speculate as to why a wish for self-advertisement should be shown by the fact of a poet practising his or her art, & why it is not self-advertisement when a person who is not a poet publishes his opinion on an art which some might think nature has not fitted him to judge.

Mr Geoffrey Grigson is not as amusing as Dr L. Braun who can compare Mr Lewis' versification with that of Dryden, and a man who can call Byron a descendant of Dryden will say anything!

Mr Lewis has a strong vein of sentimentality underlying all his bravuras. We are often reminded of a dear old lady howling denunciations of this person & that, making a scene and "creating" as the papers say, because the Vicar no longer appreciates her Church work, now that he has taken up with those horrid minxes who are a third of her age & have 30 times her attractions.

Gerard Manley Hopkins: A great technical innovator. His imitators produce exterior rhythms instead of inherent rhythms which live in, under, & over, the lines. His vocabulary. His visual sense which pierces down to the essence of the things seen. The heaving line

"God! Giver of breath and bread,"

ending with the ship poised on the top of the wave. This last effect is caused by the assonances of "breath and bread." The sound of "breath" is slightly longer, has slightly more of a swell beneath the surface than "bread," because of the "th"!

Yeats: His great poet whose life as an artist began under the influence of writers like Pater & Villiers de l'Isle Adam, has removed himself from any trace of those influences.

W. H. Davies: His poems are among the beauties of nature and are therefore disliked by persons to whom travelling in the Country means a ride upon a motor bicycle.

T.S. Eliot: In the Yr. 1917, with the publication of Mr Eliot's 1st Vol. "Prufrock" began what may fairly be described as a new Reign in Poetry. To informed traditionalists Mr E's poems should have presented no difficulty since they are a logical development, transmitted to us from an intensely acute and inclusive consciousness, of methods by Robert Browning in English & by Jules Laforgue in French. Mr E. says in his Preface to Mr Pound's poems: "True originality is development." Browning's Capacity for emotion was wide (though not deep); but the muscular system of his verse was heavy and blunt; bunches of muscles show on the surface of his verse, like muscles on the arm of a Strong Man at a Fair; but we do not see these muscles put to intelligent use. Browning's verses straddle like a Strong Man; Mr E's verses Moves [sic] like the Tyger becoming bright. That power of creating a Universe by making all time as one, by fusing all experience into one, after a long process of deliberate disintegration.

"that esteemed bad poet Emily Dickinson" P246

Cummings: pretentious façades concealing emptiness.

Sacheverell Sitwell: His is a world where nearly every sensory impression conveys a spiritual impression, is a means by which he may read the meaning of that other world of which this physical world is the covering. The extra fraction of a syllable throws a little shadow, like the faintest movement exactly like that which a leafy flowery bough, weighed with dew, gives when it trembles with dew & the dew falls.

Ezra Pound: In the Augustan age, the outward structure of poetry was the result of logic alone, whilst variations of speed, the feeling of heat or of cold, the variations of different depths & heights were produced by means of texture, & was the result of sensibility & of instinct. Poetry was therefore, in that age, as far as outward structure was concerned, the sister of architecture; with the romantics & their heightened tonal sense, resulting in different melodic lines, she became the sister of music; now she appears like the sister of horticulture, each poem

* Eugene Jolas: "The Revolution of Language & James Joyce" (Transition, Feb. 1929)

growing according to the laws of its own nature.
Notes on Innovations in Prose: The Anarchic breaking up & rebuilding of sleepy families of words & phrases, for which Miss Stein is responsible, the creation of a new vocabulary for which Mr Joyce is responsible, must affect poetry very greatly *
John Sparrow in "Sense & Poetry": "It is possible to recognize & share another's mood without the intervention of intelligible speech."
Notes: The younger poets have the appearance of wishing to turn themselves into recording machines. In theme & in abhorrence of the poetical they resemble the flatter figureheads of the Georgian school & poets like Emerson & Arnold. They present surface difficulties because the suppress intermediary processes of thought. Whilst making a great show of creating a new world, they produce meaningless chatter. Heard in bus, tram or butcher's shop, arising from nothing, leading to nothing.
Mr Auden reduces his subject to fragments not to elements.

The Medium of Poetry (Hogarth Lectures 2nd Series: No 1)
James Sutherland, M. A.

"Two Types of Poet: (1) Wordsworth: The view of poetry most commonly held today is Wordsworth's. Wordsworth believing that it was the only possible one; but though his theory may account for "Frost at Midnight", & the "Ode to Autumn", and "Adonais", it can hardly be held sufficient for "The Ancient Mariner" & "The Eve of St. Agnes" and "Alastor"; & While it obviously fits most of W's own poems, it can hardly be said to fit "Laodamia". Put simply, it amounts to this: The poet has some experience that stirs him deeply, & in time he finds expression for it in words metrically arranged. He differs from other men in degree only, not in kind; & therefore the feelings that are aroused in him by his experiences are such as might come to all normal men. With W. there is almost invariably the initial experience, the emotional adventure. One of the characteristic features of W's poetry is its episodic origin. We are able to trace a poem of W's back to its starting-point in some actual incident.

For the poet, the distinction between actual and imagined
experience can hardly be said to exist, since all experience
to be available for poetry must have reached a
degree of intensity in which the question whether it is
actual or not becomes irrelevant. W's poetic ex-
periences were sacred things to W. himself; they existed
in his consciousness with all the sharpness of actual
events. He was particularly faithful to his experiences,
& extraordinarily tenacious of them. Dorothy wrote up her
journal while the memory of her experience was still
warm; her brother was content to wait. In defining
what poetry is, W. is careful to lay stress upon this
necessary interval between the original experience and
its final expression. What it may have lost in vividness
it has gained in completeness & meaning:

I gazed & gazed — but little thought
What wealth the show to me had brought.

With this poet, the interval that elapsed was not a means
of separating him from the original experience, but
of binding him still closer to what was essential in it

The matter-of-factness in W. of which Coleridge complained was often no more than the poet's unwillingness to omit any single particular of a memorable & valuable experience. If his recollection had been less powerful, if he had prized his experiences with a less exultant gratitude, he might have omitted many details that have given offence to his readers. He is in danger of overlaying the main idea with an encrustation of inessential details. The poem would convey as nearly as possible the experience of which he had been already conscious before he wrote a word of it. It would convey that experience; nothing more & nothing less. For to W. those dangers were always present. He might, on the one hand, allow something to slip into his poem that was not strictly relevant to his original experience. But there was the other and graver risk that he might introduce some capricious elegance or ornament which had come to him in the excitement of composition, but which if allowed to stand, amounted to a betrayal of his own experience. The promptings

* Cf. His "Letters" ed. M.B. Forman Vol. i, P. 21.
* Letter to Reynolds Vol i. P. 115

of the imagination had to be resisted: He kept tempting him with so many suggestions that there was always the danger that might make the poet say more than he intended (2) Keats: Where W. is Thinking Mainly of the idea to be expressed, Keats is delighting in his powers of expression. With K. Poetry is far less communication and far more making. He was in the most literal sense, full of poetry; it only required a favorable opportunity to release the pent-up energy in him. His poems are all verse essayes. The difference between "The Flower and The Leaf", "The Grasshopper & the Cricket" and "Isabella" or "The Eve of St. Agnes" is one of excellence, not of kind. One must think of him rather as a Man who has learnt to control an elaborate instrument, and who is eager for every chance to play upon it. K. is always fleeing to Poetry for relief; he sleeps better for having written some. * The poets activity is seen to be like that of the spider. * He is to spin out of himself to cover a space that was previously empty with a

web of beautiful thought & imagery. With W. the theme is almost always the reason for the poem; with K. it is often no more than the pretext for it. If only he can make a start, the thoughts & the words will come almost unbidden. His problem is to find a theme — the story of Endymion or Isabella etc — which will enable him to divert some of his surplus imaginative energy into a definite channel. The Nightingale ode is hardly a poem about nightingales, nor even about a particular nightingale; it is a train of passionate & intensely sincere thought set on fire by a chance spark that happens to come in contact with it. "Effusion" indeed is often the best word to describe his poetry. He differs from W. at almost every point; yet he frequently obscures the contrast for us by aspiring to be like him. He seems to have been reluctantly fascinated, impressed in spite of himself by this "Egotist." That K was ultimately dissatisfied with his own poetic achievement — e.g. Hyperion" — should not lead us to assume too hurriedly that

* Letters Vol. ii, P. 304.

there was something else that he would have done better. For good or ill, however, and largely thru the influence of W. K. was gradually being attracted to a different kind of poetic activity. "I have come to this resolution never to write for the sake of writing... but from having over with any little knowledge or experience which many years of reflection may perhaps give me."* In the "Ode to Autumn" K is doing the same kind of work as W. The mood here seems to have grown out of particular experience; the ode is definitely autobiographical.

Second Thoughts: K. is in a sense freer to improvise than W. because he is less held by a clearly defined purpose. W's theory of language has to often been considered apart from his conception of the poem & its genesis in the mind of the poet. If his self-imposed task as a poet consisted in passing on experiences then it is clear that the language best suited to his poetry was that which would disclose most accurately & powerfully what he was seeking to communicate;

* Wordsworth's Literary Criticism, ed. Nowell C. Smith. P. 259.

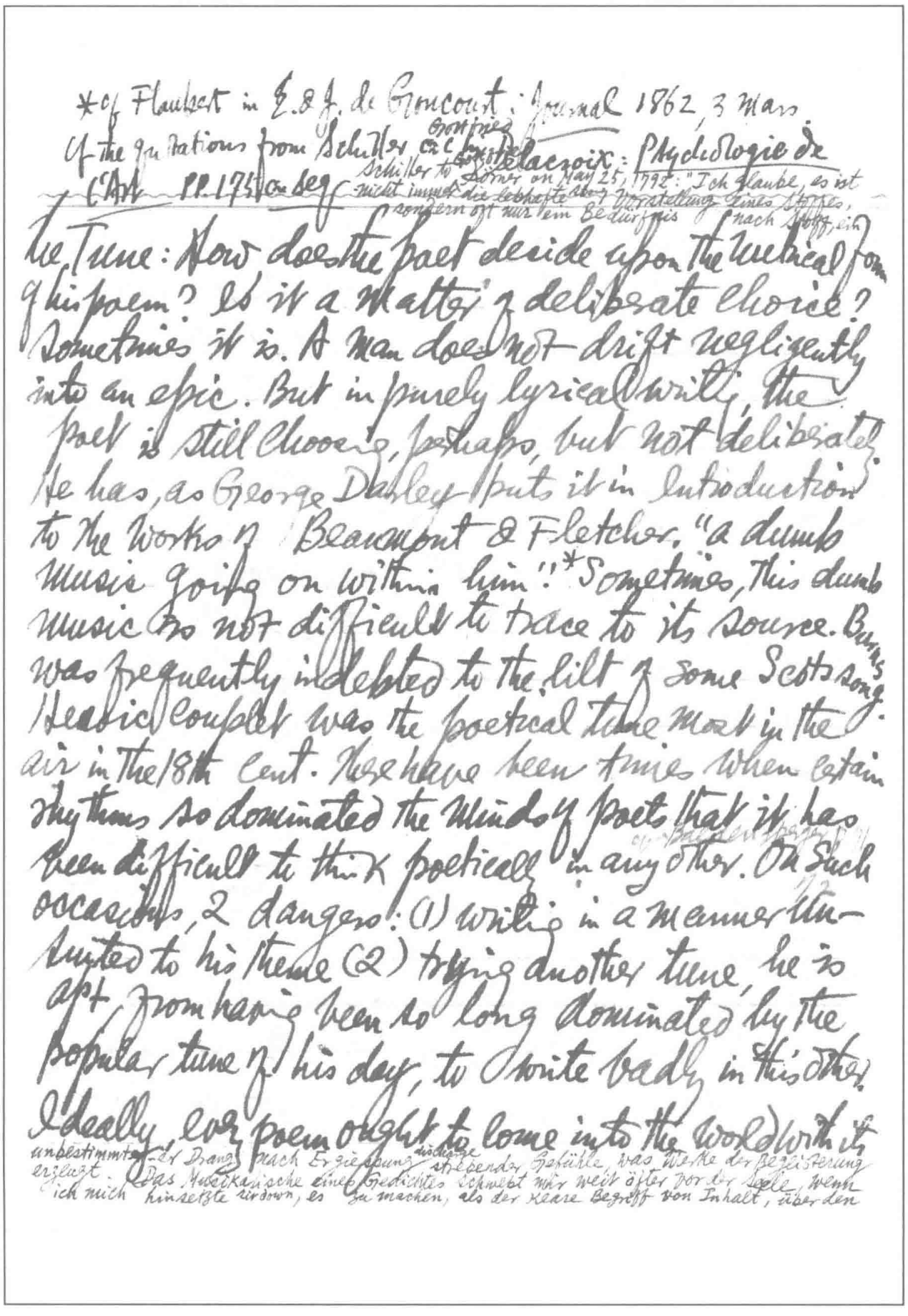
And since those experiences were, on W's own showing, such as are within the range of normal men, he believed that the language best suited to poetry must be one that is natural to ordinary human feelings. He pays the strictest attention to the diction of his poetry "I have bestowed great pains on my style. I yield to none in love for my art. My main endeavor, pure intelligible English." * There are some grounds for suggesting that W. was afraid of words. But if he disciplined his expression with an almost Puritan horror of excess it was not because he was insensitive to the power of verbal suggestion, but because he was so intensely aware of it. What he feared was that the simple experience he was endeavoring to communicate should be lost in amplifications sprung from the heat of composition. How carefully W. weighed every word—not for its power of suggesting anything that was beautiful, but its aptness to convey exactly what had been in his mind—may be seen from his outburst against Scott for misquoting "Stock

meaning shining thru words

for "Still" in a line from "Yarrow Unvisited". When we turn to W.'s Corrections, we find very much what we should expect: he generally knows from the very beginning what he wants to say, and such corrections as he permits himself are intended to make his meaning more clear and not to introduce a new meaning. Two elements — the original experience waiting to be expressed and the incalculable element of the simultaneous whirl of memories and associations aroused during the process of composition. In a poet whose original impressions are very strong this incalculable element will be held in check by the steadiness of his purpose. Not so with a poet like Keats. To K, a poem should surprise by a fine excess. The reader ought to be delighted with plenty & leave off at last in a state of luxurious content. This is not to say that a poem of K. is a mere patchwork of unconnected beauties or (as Arnold preferred to put it) "a shower of isolated thoughts and images." The shower comes from a dominat-ing

"that trembling delicate & snail-horn perception of beauty".

mood; it falls from a cloud of melancholy or indolence or reverie. With a poet of K's type the possible directions a poem may take are infinite. When W. hesitates between two words, it is to decide which will convey his meaning more efficiently; but K. pauses in his choice to consider which word will give the more desirable meaning, more melodious, etc. His original impression, if not actually a matter of indifference to him, was not one to be adhered to if a subsequent suggestion could yield a richer meaning. K. is continually stepping back from his work as an artist from his easel, & trying some fresh color from his palette. In "Endymion" "pretty cheek" gives way to "pallid cheek" etc. I have refrained from using the word "decoration" in referring to K. Yet that is just what K. is frequently doing & sometimes when he is poetically at best. His task is not to tease out a thought, but to give it a beautiful unhurried expression. The very medium in which the poet works may influence the process of composition.


*cf Flaubert in E. & J. de Goncourt: Journal 1862, 3 Mars
Cf the quotations from Schiller on Correspondance de Delacroix: Phychologie de
C'Art pp. 175 on seq Schiller to Körner on May 25, 1792: "Ich glaube, es ist
nicht immer die lebhafte Vorstellung eines Stoffes,
sondern oft nur ein Bedürfnis nach Stoff, ein
he Tune: How does the poet decide upon the metrical form
of his poem? Is it a matter of deliberate choice?
Sometimes it is. A man does not drift negligently
into an epic. But in purely lyrical work, the
poet is still choosing, perhaps, but not deliberately.
He has, as George Darley puts it in Introduction
to the Works of Beaumont & Fletcher, "a dumb
Music going on within him"! * Sometimes, this dumb
music is not difficult to trace to its source. Burns
was frequently indebted to the lilt of some Scots song.
Heaic couplet was the poetical tune most in the
air in the 18th Cent. There have been times when certain
rhythms so dominated the Minds of poets that it has
been difficult to think poetically in any other. On such
occasions, 2 dangers: (1) writing in a manner unsuited to his theme (2) trying another tune, he is
apt, from having been so long dominated by the
popular tune of his day, to write badly in this other.
Ideally, every poem ought to come into the world with its
unbestimmten Der Drang nach Ergiessung sich bildender Gefühle, was wir die Begeisterung
erzeugt. Das Musikalische eines Gedichtes schwebt mir weit öfter vor der Seele, wenn
ich mich hinsetzte irgendwas zu machen, als der reine Begriff von Inhalt, über den

ich gut Kaiser, und wie sie mir [illegible]" (Werke in drei Bänden, "Verb", II, S.142). C
& rear + trim flags, and Dryden a coach, & 6 stately horses. "Johnson
thought drive coaches 26; but D's horses are either gallop'g
or stumbling; Pegasus already [illegible]

own unique tune. "The Wife of Usher's Well" has not the same tune as "The Ancient Mariner", though both may be described as being written in ballad measure. The poet has a mass of feeling & thought pressing upon him & capable of expression; but until he finds a rhythm, he has not discovered the means of making it articulate. The song in the poet's mind cuts the channel thru which the waters may flow.

The rough-&-ready measuring of lines by foot & stress is not fine enough to register the subtle differences in a poet's tunes. Most measures are capable of a variety of effects within a certain range. The heroic couplet, e.g. is quite apt to take on an individual tone from a genuine original poet, though also liable to do too much of his thinking for him.

The Thought Form: To the English reader, the clearest essentially thought form is the Sonnett. As Ker pointed out in "Form & Style in Poetry": "The sonnet has thrice

* Thomas Freigius, a commentator of Horace, goes so far as to assert that every Horatian ode is syllogistically formed: e.g. his analysis of I.3 (Ad navem quae vehebatur Virgilius): (1) Qui non horret tempestates, monstra marina et scopulos in fauces, is audax est; (2) Qui navigavit primus, nihil horum horruit; (3) Fuit [illegible] of C. M. Gayley] as a pattern of poetical argument — protasis & apodosis. It is perfectly possible for a poet to impose his own mode of thinking [illegible] on the sonnet, but that case he is only writing 14 lines in verse: he is using a form of argument without making use of it. The Shakespearean form controls the mind in a different way from the Petrarchan. It tends to divide the argument into 3 or 4 sections instead of 2. Not only with such a rigid form as the sonnet, but also with all poems. The thought in the 16th cent. lyrics has not been evolved by a merely intellectual process. And yet — however erratic fantastic thought may be — it has arranged itself as a logical pattern. Spenser, of course, was temperamentally diffuse but often the diffuseness in his poetry is due to his determination not to break the metrical idiom of his stanza by cramming too much thought into it, nor yet to cramp an idea by giving it too little room.*

At the present day there is a tendency to look with suspicion

* igitur audacissimus (Étude sur Horace par H. Rigault. précédant l'Horace de la Collection Panckoucke, pp. XVIII – IX)

Of Convention & Revolt in Poetry, p. 148

upon any formal metrical arrangement. The poet, it is thought should be left to find his own rhythms, not merely for an opening stanza, which then becomes a pattern to the whole poem, but from beginning to end. May the verse not ebb and flow with the thoughts & feelings of the poet? "Free Verse," say Laura Riding & Robert Graves in "A Survey of Modernist Poetry," "was one of the largest movements toward this end." * There is, of course, nothing modern about that "Lycidas" and "Immortality" ode are both examples of great poetry which has overflowed any strict metrical scheme. Many of the Pindaric odes of the 18th Cent. were a form of rhymed free verse. The successes however have been on the whole, in the more regular forms. The reason seems to be that of all forms of verse, is the least free. Apparently, it leaves the poet the utmost liberty. actually it demands from him the nicest adjustment of verbal rhythm to thought & feelings. He must be all the time creating his own rhythms. he can count on none of those aids to the shaping

* Cf. Bailey: Whitman P. 105 ff.

of his thought that a regular metrical structure offers the poet. This danger appears to increase with the length of the poem*.

Rhyme — less important.

Words — with Spenser & Swinburne the sense is often no more than a faint but pleasing echo of the sound.

Though the particular word may not have been responsible for the idea, it damned up the flow of association for a moment & thus determined the form that the new idea would take.

The glib speaker who never needs to pause, there is almost no perceptible interval between the thought and its expression. The very ease with which the phrases flow from his lips implies a certain lack of resistance in the words he is using.

Other Poets: Some of the greatest poets have owed a considerable part of their poetic experience to other writers.

The poet must sometimes reclaim waste ground

for poetry, he must sometimes plough where no man has been before him; but we can hardly demand that he should give up sowing in the old fertile fields because there remain territories not yet under cultivation.

Conclusion: It might have been expected that Lessing's invitation to the critics not to think of poetry without remembering its physical basis would have resulted in a large output of critical literature elaborating the issues he had raised. But nothing of the sort has happened. Actually the medium of poetry was much more a live issue to critics who preceded him than the Romantic critics who followed after. The chief reason is to be found in the great achievement of creative literature in the period following upon the publication of Lessing's book. One of the results of this was to distract attention from technique to lay stress on inspiration. Many people who

* Bosanquet: Three Lectures on Aesthetic, P. 59.: "You can not make the same things in clay as you can in wrought iron, except by a tour de force".

are willing to admit that the medium plays a large part in other Arts*, are oddly unwilling to extend this truth to poetry.

James Branch Cabell, by Carl Van Doren

the legend whispers of such spiritual demeanors as in other ages were called Compacts with the devil. It goes even to the length of mentioning at a safe distance from the laws concerning libel misdemeanors not so spiritual.
repartee glittered over tea-tables (laughter tinkle among the tea-cups.
Love, as a bubble may be, it can be broken by one puff too much, & then nothing is left of its iridescence.
"Now the essence of Gallantry ... was to accept the pleasures of life leisurely & its inconveniences with a shrug ....
In love affairs success is less the Ultima Thule of desire than its Coup de Grâce".

tells the story with an abandoned rush of hazelnut in this speech credited to Shakespeare: "Lord,

What a load of ruined life it takes to make a little art!"
ascends to peak after peak of rapture.

The Enjoyment of Poetry, by Max Eastman.

Poetic People: Leaving out those apathetic, we may divide all the alert passengers on the boat into two classes—those who are interested in crossing the river, & those who are merely interested in getting across—the poetical & the practical. Children are poetic. They love to feel of things, the intrinsic qualities of things, as the merely are. What we call objects are for the most part practically determined co-ordinations of qualities. To most adults, it is a bare mechanical process to count from one to a hundred; but to an alert child it hardly ever is. It is a winding & bending over a plain, a slow climb, a drip-drip.

The Problem of Conduct, by A. E. Taylor

A perfect hive of Confusions.

Unlike the life of intellectual activity in which every fresh mental acquisition leads on to an ultimate succession of fruitful acquisitions, the life of sensual indulgence is one weary unprogressive round of alternate craving & satiety.

We may at least say of the common seducer who brings a girl on to the street & the clerical seducer who inveigles her into vows of chastity in a nunnery, as Johnson said of Voltaire & Rousseau that "it is difficult to settle the proportion of iniquity between them".

Bradley: "the 'great sacrifice', of trade, the giving up cheap what is worth nothing".

Blake: "Any emotion, if thorough enough, would take one to heaven."

Desires grow by what they feed on

I don't endorse the saying of Tennyson's character that a wife & children drag the artist down, nor

Yet the saying of one of the personages in Zola's "L'Œuvre" that "il faut que l'artiste donne sa virilité à son œuvre:" but I do maintain that no man can devote himself to intellectual work without having to forego indulgence of the social & family affections. Even in purely intellectual life one must consent to give up all prospect of ever getting an answer to 99 of the puzzles about the world & man which perplex him in order to stand even a faint chance of solving the hundredth. And who will declare with complete sincerity that the intellectual satisfaction he derives from the answer to the one question really compensates the sense of failure with which he looks back on the 99 old ones. There is an element of truth as well as pathos in the last words of dying Laplace on the labors embodied in "Mécanique céleste": "Tout cela, voyez-vous, n'est que des blagues, rien n'est vrai que l'amour." Who would hesitate to make a compact on the same terms as Faust, if only he could find a bidder?

toil long intervallo after.

taking in all the fact "at a gulp".
The zest & poignancy of the lover's feelings seem to depend on the fact that ~~the lover & the loved~~ the unite to gether 2 apparently incompatible feelings extremes, the extreme of humility & the extreme of Conscious perfection. The feeling of self-abasement in the presence of an ideal which is for ever above us & beyond our reach, & the feeling of personal exaltation & personal participation in the perfection of the Ideal. So with Religious faith. The same paradox Though religion may fairly claim to be "above reason", theology must not.

Gautier: I throw my phrases in the air, & I am certain that like cats they will manage to land on their feet.
Saintsbury: Flaubert may be assumed to be Gautier's opinion in respect of the excellence of dictionaries as reading for his vocabulary is unlimited.

* or George Sand)

a none-too-flattering portrait of George Sand in Balzac's "Beatrix"!
Nietzsche: Like everyth. that springs from Rousseau's influence, it is false, make-up, blown-out & exaggerated..... I cannot bear this vulgar striving after generous feelings.... How self-complacent this prolific, ink-yielding cow!
Carlyle: a new phallus-worship with Sue, Balzac & Co for prophets & Mme Sand for a virgin
Musset: Sainte-Beuve.

Interpreting Universe, by John MacMurray

The study of philosophy resolves itself into a progressive disillusionment. Ever since Socrates proclaimed that at last he knew that he knew nothing, his successors have made the same humiliating discovery all the had learned by their sleepless labor was the bedevilment of the certainties with which they started. It is the experienced philosopher not the novice who finds himself entangled in the question "What is Philosophy?" Everyone even Macaulay's schoolboy, knows that Phi. is the search for wisdom & rather than for a specific knowledge, the significance of human life.

Every man & every society of men has its own philosophy which [however] remains implicit & half-conscious in its ways of behavior. The task of the philosopher is to express in coherent and meaningful terms what is usually implicit, through reflection. It is one thing to have an experience. It is another thing to express that experience, even if expressing it is itself another experience that we have. Having an experience is logically prior to expressing it. To reflect on immediate experience destroys the immediacy

and turns it into reflective experience. Any reflection upon it must be an effort not to portray but to understand it. Without immediate experience, there would be nothing to reflect upon. We can not describe immediate experience but we can understand why it is indescribable.

All thought [reflection] presupposes knowledge [experience]. It is because we know things & are interested in them that we think about them at all in order to know them better. Science e.g. interprets the world in such a way that we understand what we already knew by simply living in it and working with it. Science signifies something because it interprets our immediate knowledge of the world. Another instance is our knowledge of people. Immediate is not primitive, raw experience unaffected by thinking, nor is thinking the only instrument for the enrichment of our capacity to experience.... The present ranged depth of our im. ex. is largely determined by past reflection. The immediacy of an experience consists simply in immersed in it & not setting ourselves over against it — every experience in so far as it is unreflective.

Its essential character is its unity and completness. The knowledge shown in playing tennis is part of the activity of playing it, inseparable from the action of playing or from the pleasure in playing. These basic aspects of experience – cognition, conation & affection – are fused into a living whole. Not so with reflection: We begin to think ~~when~~ and we stop living – a partial expression of our capacity as persons. Concentration on one aspect. Thought refers beyond itself, it cannot be self-contained. Thought which seeks completeness in itself is trying to be life instead of an aspect of life. It is this effort to make thought a substitute for action that constitutes intellectualism.

The Universe as a whole does not mean totality of all that is in it. The Universe is infinite & cannot be a totality. By the universe as a whole, one means the universe in that quality of completeness which is given in im. ex. the absence of limits, the qualitative infinity. The wholeness of self in im. ex: When I am living & not reflecting upon life, I am my self as a whole! In im. ex. the

images & percepts same stuff [!]

* Cf. Wm. James & Max Eastman

world & the self are one. Past & future are gathered up in the present, & Space is the roominess of the world in which we are acting. Attention singles one object out but does not separate it from the rest [background & figure]

Im. Es. not equated with sense perception

Philosophy is the attempt to express the infinite reality in immediate Experience through reflection. Whatever is abstract, isolated from the infinite, becomes to that extent unreal.

Thought involves the temporary suspension of concrete activity on account of a recognized failure in concrete activity.* Thought begins in doubt. Its function is to overcome the cessation of action which has occasioned it.

Thought is a symbolic activity. With the stoppage of action at the primary level of immediate Consciousness the activity in which living consists is thrown back upon itself. A substitution of a new kind of activity for the practical activity, images substituted for things.

the lean terse style.

Six Essays on Johnson, by Walter Raleigh

Leslie Stephen makes his progress from book to book, without looking back, and knows more of the pains of doing than of the pleasures of the thing done. He woke up late in life, to find himself an established institution amid a crowd of treatises which directed attention chiefly to the manner of an author, it was a solid comfort to come across a critic who made it his business to grasp the matter and who paid [illegible] a poet the compliment of supposing that he had something to say.

Boswell was destitute of all the vices & all the virtues which are popularly attributed to the Scots. "A Scotchman must be a very sturdy Moralist" said Johnson, "who does not love Scotland better than truth." But B. far from being a sturdy Moralist, loved truth better even than himself. Most of the stories told against him were first narrated by himself. The year before the meeting J. had been rescued by the grant of an honorable pension from the prolonged struggle with poverty which makes up so great a part of the story of his life.

does not yield matter enough to fill his capacious style.

Johnson: "It is not sufficiently considered that men more frequently require to be reminded than informed?

after a gallant attempt to read Johnson.

It is clear that M Taine's study of Johnson was limited to a table of contents..... A commonplace is an oft-repeated truth which means nothing to the hearer of it. But for the more pedant kind of commonplace we must enlarge this definition by adding that it means nothing also to the speaker of it. J's essays are full of commonplace in the 1st & narrower sense. Among all his discourses on human life he utters hardly a single precept which had not been brought home to him by experience. There a 3 degrees of poverty he said — want of riches, want of competence, and want of necessities. He had known them all. The great majority of his topics are drawn from the graver aspects of life, and it is when he treats of fundamental duties and inevitable sorrows that Johnson rises to his full stature. When he ventures to emulate the tea-table morality of the Spectator he has not a light or happy touch. For his knowledge of the human mind is not only much more profound than Addison's, it is also more curious and subtle.

Said Mrs Thrale, with the severity of a governess.

We usually see J. sitting on that throne of human felicity, a chair in a tavern, & roaring down opposition. It was thus that Boswell knew him best. So J. has come to be regarded as a kind of Chairman to humanity whose business it is to cry "Order! Order!" Yet we may find him in a less public fashion, as a man full of impulse & whim, quaint in humor, passionate in feeling, warm in imagination & above all original. You can never predict what J. will when his opinion is challenged. "Being in a ship is being in a jail, with the chance of not being drowned." Rousseau is not more individual in his cultivation of sentiment than J. in his dislike of it. The ponderous rotundity of J's style, and the unfailing respect that he pays to law & decorum have partly concealed from view the wilfulness of his native temper.

The measure of an author's power would be best found in the book which he should sit down to write the day after his library was burnt to the ground. He spent little time on research.

When we pretend to laugh at our national character,

we call it John Bull; when we wish to glorify it we call it Samuel Johnson. Some writers are great by their power of self-expression; they distil themselves in a book & give away all their secrets. What remains is a mere husk to disappoint admirers of the book who seek for a more personal contact with its author. J. was great by his reserves; the best of him was withheld from literature; his books were mere outworks. J. it is true, was a conformist by principle, but the most winning part of his character was all his own.

Boswell attributes to him in many passages an almost sentimental horror of the very name of death. It was not death that he feared; it was B. on death.

Suggestions for caricature are already to be found in B. Take, e.g. J's manner of eating. Then J. himself was hardly aware of his own rudeness and violence in conversation. "I look upon myself as a very polite man." "That is the happiest conversation where there is no competition, no vanity, but a calm quiet interchange of sentiments." But that is not the kind of conversation

bustle = " getting on horseback in a slip "?

which B. has not fully recorded. The place of his meeting with J was commonly a tavern — & his portrait is large & gladiatorial. He takes the floor with all comers & does not make for himself a place apart. Almost all that he has to say can be expressed in sentences which have for subject "A man" or "Everyman".

The attitude of friends to Goldsmith remains a puzzle. Perhaps the solution is that Miss Edgeworth's Essay on Irish Bulls marks a new era in the history of the national intellect & that few Englishmen & fewer Scotsmen, before her time, understood that fanciful form of speech, where wisdom masquerades as absurdity.

B. shows J. in too uniformly solemn a light. Dr Burney when he saw J. talking with great gaiety and pleasantry to Miss Burney he was disquieted to recognise a mien that was not common in his own discourse with the Sage. B. knew J. during only a single period of his life — a period of established pre-eminence and prosperity. He never knew him as Mrs Thrale knew him — in the everyday round of domestic life; nor as Goldsmith & Sir Joshua

Reynolds knew him — a fellow-craftsman; nor as Hannah More & Frances Burney knew him — playful, gentle and protective. Least of all did he know him as Savage knew him.

The romantic critics are never in danger from pitfalls that waylay the plodding critic. but they are always falling upward, as it were, into vacuity. they love to lose themselves in an O altitude!

The head and front of J's offending was that he wrote & spoke of Shakespeare as one man may fitly speak of another. The detailed analysis of S's faults is a fine piece of criticism, & has never been seriously challenged. In his defence of S's neglect of the unities he passes over to the side of the enemy, & almost becomes a romantic. I am indebted to Mr W. P. Ker for pointing out to me that Henri Beyle in « Racine et Shakespeare » translates all that J. says on the unities, & appropriates it as the Manifesto of the young romantics. "But he told not them that he had taken the honey out of the carcase of the lion."

Biography originated in the new conception of literature introduced since the Renaissance. In the middle ages a writer was wholly identified with his work.
Fuller: "J. Leland is the industrious bee, working all. J. Bale is the angry wasp, stinging all; J. Pits is the idle drone, stealing all."
The best prose is rightly called pedestrian; at every step it must find a foothold on the ground of experience firm enough to support its weight.
The cheapest sketch & the most garish portrait of J. (Macaulay) *
* Yet Prof. Raleigh has no scruples in echoing Macaulay in the wording of the book: "Most men who attain to literary immortality depend on their works; the works are still admired, when the man is dead. Johnson has experienced another fate etc.

We may still as Bakeley himself said, talk with the vulgar and think with the learned.

Beauty and other Forms of Value, by S. Alexander

Everything has in W. Whitehead's language a subjective & an objective pole is bipolar.... In the highest values the nature of value is exhibited upon larger lines.
The valuation of an object is superimposed or founded on apprehension of it.
Man is not the 1st artificer. He is preceded by the swallow which builds its nest, by the bee which constructs the hive. This impulse (or instinct) of construction may be identified as the impulse which in a qualified form produces in man fine art. It is exhausted in practice and serves practical ends which the animal itself may be unaware of. Craft is the next stage upwards from animal construction and differs from it in that the end is purposed & not merely attained. All manner of thinking and devices may enter into it.* The main feature is that the materials are constructed for practical ends. The craftsman becomes an artist in so far as he treats his materials also for themselves..... The greater part of what is commonly known as fine art is not art at all, but craft — those competent and workmanlike paintings and buildings.** ("does not deserve the name")

* Can not the same thing be said of animal constructiveness?
** the principle of division is not clear — no longer one of purpose but of value

* ??? ** this shows that the phrase needs some proviso in order to be an adequate differentia of art. ** This takes no account of bad art which [illegible] bad art can not satisfy the impulse in question but which [illegible] the use of materials for their own sake," is surely art (though it can not be said to "be art the same art") Again the constructive impulse seems an odd thing to play tricks with: Constructive even when "Contemplative" or "Impulse" The phrase "the use of materials for their own sake" means simply that the materials are used without practical purpose as in craft, though of course without excluding the practical purpose in the craft which underlies the art. It does not mean that the materials are considered in themselves as if words should be regarded in their history pigments in their chemical composition, etc. This is precisely what the artist does not do. **

An old phrase describes the work of art — homo additus naturae, the addition of man to nature. The artist introduces into his materials through the form he gives them, characters which in their practical use they do not possess.... The beautiful is the object and the satisfaction of the constructive impulse when that impulse has become contemplative instead of practical. **

Nature is beautiful only if we see it with the artist's eye; every landscape, as Mr Santayana says, "to be seen has to be composed". Not all of us even do this; for to some nature is not so much beautiful as pleasant or healthful. They are nearer to the great view of landscape as Ruskin describes it ("Modern Painters", Pt. IV. ch. XIII)

is to speak single-hearted and called after what it sets out to do. If it sets out to "contemplate" it should be called "contemplative" impulse, if we may follow Alexander in his faculty psychology.

The beautiful is in a certain sense illusory, or rather contains an element of illusion. The Hermes looks not merely marble but alive. In art, according to Bacon's phrase we submit to ourselves the shows of things. (Schiller: aesthetischer Schein, Bosanquet: "aesthetic semblance"). A word charged with meaning becomes a different thing from a word with a meaning. In fact the word or marble or drawing has welded into it being the thing which it means. Paraphrasing reduces words to useful and significant description, turns them into bare words again.

For the view that music means only tones and their relations I appeal to the authority of Eduard Hanslick "Vom Musikalisch-Schoenen" ("The Beautiful in Music"). Music enables us to see the secret of beauty in the arts whose beauty is hidden under wrappings which fall off in the highest art. Art has "significant form".

The difference of such passive imagination (in day-dreams) from the creative sort is the absence from it of purpose. Not the purpose of creating beauty, for that is the last thing the artist thinks of.

The topic or subject throws the artist into an excitement in which we can discriminate two sorts of elements: the passions appropriate to the subject (Material passion) and the passion proper to the artist (Formal passion).

The art is formal when there is no subject matter distinct from the material itself (music); it is representative when the designed material refers to a subject-matter (Portraits). Pure poetry, pure sculpture, pure paint are now on their trial. The experiments now being made are experiments in finding significant form in these media themselves — towards music.

What kind of topics are naturally in a developed language treated in prose and what in poetry? I say a developed language, for the early condition of a language like Greek, e.g., all subjects are treated in poetry. We may say provisionally, prose is most clearly prose when it approaches to bare narrative or history and poetry most clearly poetry when it approaches to drama or lyric. The prosaist builds up his subject so as to bring it before your mind. The poet starts with his subject in

*Read: Creative & Constructive Expression.
*Prof. A. goes so far as to draw a distinction between prose biscuits and poetry biscuits (e.g. Bath Olivers). Prof. A is always confusing what on his own theory ought to be distinguished, namely the distinction

Alexander does not remember that Mill had earlier stated
its integrity* .... Paradoxical as it may seem to assert him in speaking of "poetry & oration" in other arts as discouraging
that there are prose and poetry in the other arts, the real
paradox would be that this distinction should exist in
literature alone of all arts. In painting e.g. Botticelli
(A Coat of Many Colours, p. 163–6 on "an exact picture of the objective world" as a trivial means
is a poet while Hogarth is a prosaist. This distinction
in photography vs. use of the colours for their own sake & for the sake of the moods
helps us to understand 1st why poetry in point of fact pre-
they can evoke in association with the things depicted
cedes prose as an art: analysis is nearer to reflection
poetry is nearer to the simpler, directer experience of life.
Secondly why poetry is thought to be superior to
prose. Though prose may be a difficult art
chapter VIII Pater, Appreciations "Style" pp. 35–7 "Good art, but
Beauty and Greatness (the best chapter): the existence
not necessarily great art; the distinction between great art & good art
of a subject matter & its distinction from the form & the
material accounts for the double valuation of a work
depending immediately, as regards its matter, on its form, but on
the matter
of art, its beauty and its greatness. So in Morals. Virtue
Truth varies with its subject matter just as virtue does.
is virtue whatever it is found; it is the action done in
above things & qualities I esteem most are mind & soul ... it has a spirit
the right spirit. But it varies in magnitude. Of the
the soul "humanity in it" 12 Prose & Poetry 31
widow's mite with the millionaire's endowment. The
Austen more subtle, less great; Dickens.
subject in itself is foreign to the material. It is the material
(events, fragments, words). p. 114
as a certain form which is judged aesthetically, but
the subject matter which is signified by form is not as
between art (which is poetry constructiveness) and craft (which is prose
constructiveness) and that between poetry and prose in art itself.

*cf. Bradley's treatment of the Sublime.

**Granted, but does not this prove that Empedocles was really a romantic in the sense that for him the physical universe is in fond a mental projection? Facts are stubborn things, but such beautiful but only important or trivial great or small* The reporter of Plato's Symposium says that at Socrates' discourse on the connection between a comedy and a tragedy Agathon & Aristophanes got too drowsy to follow his argument. The Head of Prime betrayed Tr. & Com. Beauty suggests that besides being attractive in itself it is also [illegible] is true in the one the judgment on the persons is absurd or false to the point of view in the other in the structure of the play. (P. 153)

P. 168 In the classical the artist goes to meet Nature or the subject-matter, in the romantic he anticipates Nature & imposes himself upon the subject — a difference of the proportion of the given (classical art) & added (more in romantic art) elements.

P. 169 In calling Empedocles a romantic because of his introspection Mr Abercrombie forgets that the mind is conceived by that poet materialistically that love, e.g. is not so much a mental function as a physical power** & that if Burnet was right the soul as such was not discovered till Socrates.

the Whole argument is based upon a remark of Hume's: "No action can be virtuous or morally good, unless there is in human nature some motive to produce it distinct from the sense of its morality." In addition to moral sense, Mr A. describes aesthetic sense & cognitive sense. On artistic side, superficial & blunted sensibility, in philosophy, confused & not to the point where it's interpretation that counts.

Sense and Poetry, by John Sparrow

Much of the world's great poetry has been written by those who thought that literature should imitate or describe life. That belief was superseded by the view, most sympathetically explained by Arnold, that literature was not to be a description but a criticism of life. This view in its turn has given way to the belief that lit. is to provide an escape from life and give its readers a pleasure which they cannot find in their life of every day. The view that prevails with poets and critics to day is that lit. should somehow epitomise life — an expression, as exact as possible, of some phase or moment of experience. It is expected of a Modern writer that he should express not merely a consciousness, but a modern consciousness. The poetry of today is written by adult sensitive Moderns for adult sensitive Moderns. A "literary" treatment of that material is of all things the most to be avoided. According to Mr Ezra Pound ("How to Read"), the masterpieces of the past are interesting only in so far as they express exactly the consciousness of an author or his age. "I am chucking out Pindar & Virgil without the slightest compunction." "The absorbed

+ ergo the study of him can be stopped 30 yrs.
8 Mr. S. would do well to distinguish the modernistic reproduction of life from the classic imitation of life.
Nommer un objet c'est supprimer les trois quarts de la jouissance du poème, qui est faite du bonheur de deviner peu à peu; l'suggérer, voilà le rêve. (p. 30) Par: Mallarmé à Paul Verlaine
Saintsbury: "A love of life is a holden" The high fact that it is the treatment that matters" We are now told that experience, however taken to be the raw material of art, should be accepted as its finished product. Literature should aim at being as nearly as possible like a piece of life dull shapeless and depressing. Such poetry is particularly liable to be praised & blamed on considerations not strictly aesthetic. This process of reproduction leads to writing not merely to express something unpleasant but to write what cannot be understood. A picture of our consciousness if it is to be full & faithful must include much that is outside the sphere of the understanding & intelligible scheme. 1st. advances in the science of psychology of the subconscious. 2nd, the experiments of French writers who 60 yrs ago explored the possibilities of suggestion in poetry.
Mallarmé and his followers desired intelligibility in the interests of art — to create a new kind of aesthetic pleasure. Un poème est un mystère Mallarmé

a round exquisitely minted piece of wisdom.

*cf. Eastman: Literary Mind

** a reductio ad absurdum of Arnold's dictum, I think. Curious no one notices this. cf. especially P.I. of this note book.

Burke: "Subtilised themselves into Savage"

The Modern poet who claims to be an interpreter of their days writes nonsense not for art's sake, but for the sake of truthfulness. It was part of the aim of Symbolists to vindicate the importance of the individual. The result of an artistic selfishness thus carried (as by Rimbaud) to the extreme was that the poet wrote for himself alone.* One of the chief reasons for the unintelligibility of Modern Verse is the predominance of associations that are personal to the writer. The reader is expected to accept without understanding them much as St John in the Apocalypse was given a book & told, not to read it, but to "eat it up"!

Mr Richards persuades poets that their business is to create emotions, attitudes, not concerned with knowledge and statement — "Subordination of reference to attitude. As "emotive" effect results in action, so a Contemporary poet is potentially the savior of the modern world."**

Mrs Woolf has used every device of exploitation of association at the expense of the intelligible — the chance juxtapositions of the subconscious, description of one sensation in terms of another, images of feeling rather than of intelligence. Conscious of the limits of her technique (not so with Joyce)

*.O-9. Joyce: "Nightime is ups"
** Yeats: "Autobiographies": "Swinburne, Browning & Tennyson had filled their work with impurities, curiosities about politics etc; We must create the pure work" also George Moore: "Pure Poetry" — very different from the "poésie pure" of Brémond.

On the one hand, meaning does not depend upon grammatical form; many utterances which are not grammatically sentences are none the less intelligible & could be reduced to the form of propositions without any violence being done to their meaning.... A series of words unintelligible either because they cannot be reduced to a proposition, or because though propositional in form they do not express a piece of thinking*, or because though they constitute a number of simple, each in itself easy to understand, the connections between these propositions are not rational & the series as a whole does not express a single movement of mind.

Verse has always cared less about the truth of its meaning than has prose. But the writers who desert meaning today do not do so for the reasons which provoked a reaction from Victorian didacticism**, they abandon not a meaning of a particular kind — not merely a "message" but meaning altogether. The Unflinching realism, the rejection of "literary" themes, the revolt against sentimentalism are not new; they are as old as Catullus, Crabbe, Wordsworth and Donne.

The revolution lies not merely in the exploration of the powers of language other than meaning, but in fact that in their exploration, meaning is itself abandoned.

In English est. 9/10 of the words' material must consist of words familiar to us from their use outside those of this work, familiar from their use by ourselves in everyday life. Almost every word in our own language becomes overlaid and incrusted with layers and clusters of purely verbal associations. In our reading of classical lit., written as it is in a language not made familiar by everyday speech, this cannot be. We have lost as many relevant & valuable associations as those association irrelevant and capricious. A more familiar example of the associations of words is the language of the Bible. A word familiar to us from the prayer book diffuse over the least ecclesiastical of contexts, faint but unmistakable, the fragrance of the hassock & the pew.

Almost every idea that enters our minds is attended by a retinue of associated ideas, of which we are more or less unconscious; these are determined by the dominant

* What Johnson says in his life of Gilbert West on the imitations of Spenser is applicable: "Such compositions appeal not to reason but to memory, & presuppose an accidental or artificial state of mind. Any imitation of S. is not to a reader however acute by whom S has never been perused." — C.S.C. Cf Rilke: Letters to Countess Sizzo.

idea itself, & by our own past experience. An idea starts a train of associations and creates an atmosphere. We recognise the idea as having a background of its own, a host of other images attend upon it & contribute to its immediate effect upon us. ... It is worth noting that many of the richest associations of words & of ideas are owed to their previous occurrence in lit. itself, & a writer may strengthen his appeal to a well-read audience by veiled or overt allusions to the works of his predecessors — witness Latin poets & T. S. Eliot.

Lines & phrases of orthodox poetry detached from their context usually act upon us as such modern poems are intended to act. (Cf. Forrest Reid: "Apostate" P. 187) The symbolists wish their whole poems to have the effect of such stray phrases.

Means of the "dictionary" kind is indispensable even to the associative writer. For it is the idea primarily conveyed by the word that starts the train of its associations & creates the atmosphere. But it must be remembered that a word rarely "means" exactly the same thing on any two occasions when it is used, & that its use on a

+ e.g. the alternative versions in Fitzgerald's Omar Khayyam

single occasion may convey two different objects of thought to two different readers.

It matters as much to the poet that the words should suit his mood, the quality of his feeling as that they should help in the expression of his meaning: they must have a two fold fitness.

Even in lyrical poetry, if it is of the orthodox kind, the intelligible skeleton is. This meaning may be a poor thing not worth seeking and expressing, but if it is there, it can be abstracted, it might have been otherwise expressed* Had the Writer expressed himself differently, the work of art would have been different, & it is just this possible difference which is his main concern as an artist. Dryden: "I grant that something must be lost in all Transfusion, i.e. in all Translations; but the sense will remain." But the writer who is concerned solely with association has no skeleton of thought to constrain him. Words have only to suit a mood not to express something intelligible. His choice of words will be determined solely by their "meaning" not by his own. The ~~sound~~ element

* "School of Giorgione" in "Renaissance": yet according to Arthur Symons in Figures of Several Centuries, Pater disliked Verlaine ("la musique avant toute les choses") & all for Rossetti's "delight in concrete definition". And at the beginning of the essay on discourse disappears: "l'oeuvre pure" as Mallarmé observed "implique la disparition du poète qui cède l'initiative aux mots". His work will be built of nouns, verbs, adjectives & adverbs, related at best by a colorless "and", & he will have small use for prepositions & conjunctions. One steps further, & you have Miss Gertrude Stein — abandoning not only intelligible structure, but the "meaning" of words themselves. Words are mere vocal noises out of which the artist tries to compose a pattern. As significance keeps breaking in, she expels it by repetition.

Writers of today put ideas into their readers' heads without desiring to be understood. They abrogate the special function of lit. & bring it nearer to the inarticulate arts. Mallarmé: "un art d'achever la transposition, au livre, de la symphonie". Pater: "all art constantly aspires towards the condition of music." * Poe does not distinguish between the claim that the intelligible should be eliminated and the assertion that the musical element is more important than the intelligible.

"The School of Giorgione" Pater on the "Mistake of popular Criticism to regard different arts as but translations into different language of the same fixed quantity of imaginative thought... the sensuous element made a matter of indifference.. Each art has peculiar & untranslatable sensuous charm, special responsibilities to its material": Baudelaire's misleading phrase on poetry as a "Magie suggestive". An idea may be conveyed by suggestion instead of reasoning but it is not the more Magical for that. Mallarmé himself seems not to have distinguished Mystery from Suggestion. He seems to have been trying to practise an art from which the appeal to reason had been eliminated, being replaced entirely by Suggestion, hence the use of Symbols to convey the artist's intention without the mediation of the discursive intellect. Yet at other times he declares that he uses symbols, instead of stating and defining like the Parnassiens, in order that the reader, mystified by the imprécis, may be puzzled about the exact meaning that his symbols are intended to convey. Paul Claudel in preface to Rimbaud's Works: "le langage en nous prend une valeur moins d'expression que de signe. les mots fortuits forment une espèce d'incantation". When literature has become incantation, it is on its way towards becoming music. Mallarmé: "Rien que la Suggestion": never

* And further on: "After all the chief stimulus of good style is to possess a full, rich, complex matter to grapple with. The listless artist who will be well aware of physical science" "but of the child in the former on the preference of the "sensible vehicle" to "abstract thought":
before in lit. had that element been isolated. Again, the fact that in all poetry there is something more than mere communication of the intelligible is no ground for saying, as Valéry did, communication of the intelligible never enters in poetry at all. And often enough, the very thing that delights us is that a thought, recognizable in other forms, should be presented in just that dress of word and image. Pater: "To find in the poem and the flowers .... the thought, the logical structure, how wholesome! how delightful!" ("Style").*
Poe & his followers insisted on the impossibility of "long poems" because they realized how difficult it is to effect movement & transition with a work void of intellectual content & intelligible unity. The more suggestive poem is limited to the record of a single impression or mood or a mere agglomeration of images. The difficulties involved in creating an artistic whole out of ideas without the mediation of the discursive intellect are well exemplified in Valéry. The ideas are connected by the fact that it is to a single mind
"A scholar writing for the scholarly, ... shy of offering uncomplimentary assistance to the reader's wit".

"School of Giorgione": "Art is always striving to be independent of the more intelligence, to become a matter of pure perception, to get rid of its responsibilities to its subject or material".

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that they belong: a psychological, not a logical, unity.

Symbolists exclude meaning because they wish to reduce poetry to music. There is no reason a priori why our poets should exclude meaning; thought has a part to play even in a "modern consciousness".

Usually the forms of grammar are malgré lui observed & gleams of sense appear in an unintelligible setting — not complete unintelligibility but incoherence. They are so surprising like sense and offer obvious invitations to the intellect (grammar, idiom, structure). Miss Sitwell's work is fruitful of such perplexities. The narrative form is straightforward; a simple story is apparently being told; difficult grows on when one asks what the story is about. The component sentences may be, by themselves, intelligible, but they seem not to express the single movement of a Mind.

Miss Sitwell has done much to open the eyes of her generation to aspects of things & similarities between them to which their predecessors were blind. Similarities may be discovered, but must not be invented.

The poems of Eliot, Empson & Auden illustrate the middle course — the imagery does not illuminate, it obscures the skeleton of thought: the presence of that skeleton prevents us from looking at the poem as a mere pageant of images — a confusion of principles in their construction.

3 Cases of obscurity imply intelligibility: the meaning is hard, but possible to find. (1) Abstractness of thought, elusiveness in component ideas, intricacy in construction e.g. Metaphysical poetry (2) Ellipsis of easy thought. (3) Symbolic system (depends upon how complete a key is available). It is only within the realm of meaning that difficulty can exist. Of much modern lit. it may be said that it is not difficult, not because it is easy, but because it is impossible to understand. To think it "difficult" is the result of entirely misconceiving its nature, of trying to understand what should be merely felt, to make sense of the pattern upon a carpet. All intellectual difficulties can be solved by thinking and knowledge!

"Symbolist" a misnomer. A symbol is someth chosen by agreement between two or more Minds, to stand for someth else — Conventional Symbolists discarded Conventional Symbols & (ex.) individual ones.

When a writer allows purely personal associations to dictate to him, he runs the risk of writing for himself alone. e.g. Miss Sitwell "Emily [Nurse]-colored [Red] hands."

"The Waste Land" is difficult only in so far as it is intelligible. It is capable, at least in large part, of explanation; a careful Symbolism runs thru it.

Two Modes of Communication: (1) of feeling (2) of meaning. (1) Can never be completely satisfactory because it involves someth which is necessarily (design. (2) can be complete. ~~Poets~~ Poets use both. . . . By forgoing the intellectual faculties modern poets renounce the possibility of communicating thought & also the possibility of communicating feeling thru the Understanding: to obtain poetic effect without intellectual mediation is the burden of M. l'Abbé Brémond: "La Poésie pure". A mysterious power attaches to the word, not as the purveyor of ideas, but intrinsically.

The poet does not usually attempt to communicate experience completely, he confesses his inability to do so, and contents himself with indicating, in

Sermones: Artis poeticae est non omnia dicere

但見「法象」 *or 喻體：比中有去之 「不說」心理之「後」 說辨已忘言.

intelligible language, the attendant circumstances of his ecstasy. It is the custom of poets to lead us to the brink of silence, but to do so by means of intelligible speech. Tennyson: "Vague words! but ah, how hard to frame
In Matter-moulded forms of speech
Or ev'n for intellect to reach
Thro' Memory that which I became!"

Where it [Brémond's theory] is more than a specious statement of the obvious truth that poetry is most moving when it comes nearest to communicating the incommunicable, where it lays down simply that the incommunicable can, per impossibile, be transmitted, it agrees entirely with Symbolism.... Their aim has been to express not the infinite Universal experience revealed in moments of rare exaltation when the individual seems to lose his self but rather the particular, the unique at the other end of the scale.

Last chap. v. acute examination of "specimens" and good fun poked at Leavis & co. hard upon Ezra Pound especially:

Pound: "Prima critic est acerrima" (Terence)
In 1889 1st encountered woman
And ejaculated unsatisfactorily
~~Owing to ignorance~~ — "Phallus in Wonderland"

"Mr P. owes much of his reputation for scholarship in Latin, Greek, Provencal & Chinese. His latter learning in the latter pair of languages I take on trust." His mis-accentuations when he quotes Greek, his strange Latin, examples*

A very acute & sane book, a credit to Oxford criticism. Real intellect combatting pseudo-intellectualism.

*Cf Martin Gilkes: Discovery of Ezra Pound in English Vol. II. No. 8. a veritable snowstorm of "school boy howlers" & "gems of the adulterator's art", any one which enough to make Jones Minor hide his head for shame. What our local publican says of his favorite tipple "a liberal eye-opener". What should we say of a chef who puts Crisque d'homard on the menu & serves up a concoction that tastes like Mulligatawney?

cf. "Is Walter Pater an impressionistic Critic?" by Ruth C. Child
PMLA. Dec. 1938.

Walter Pater, by A. C. Benson

Whereas Ruskin is remarkable for prodigality, Pater is remarkable for restraint; R. drew drew his vocabulary from a hundred sources & sent it pouring down in a bright Cascade, whereas P. chose more & more to define his use of words, to indicate rather than to describe. R's, in fact, is a natural style & P's is an artificial one; but P. undoubtedly received a strong impulse from R. in the direction of ornamental expression; & a still stronger impulse in the direction of turning a creative force into the Criticism of beautiful things.

The essay on Coleridge reveals the beginning of P's style. He is struggling hard with the German influence; the terminology is technical, & a vague & dreamy emotion seems to be moving shyly in the grip of metaphysical ideas; there is a great lack of lucidity of construction combined with a precision of expression.

There was no luxury, no sumptuousness, no seductiveness of comfort about his surroundings. Ascetic simplicity: he never took afternoon tea, he never smoked. His meal were plain to austerity. The morning, he used to say, was

Quite new to me & more than new to others

Pathetic sentence on earthly pilgrimage: "Could he have ~~foreseen the weariness of the way~~"

the time for creation, the afternoon for correction. He did very little work in the evening.

He was no scholar in the technical sense of the word, but he answered rather to Macaulay's definition of a scholar as one who read Plato with his feet on the fender. He was not at any time a greater reader or a profound student; he was on the look-out for quality rather than for definite facts. He was very fastidious about the style even of authors whose treatment he admired. "I admire Poe's originality & imagination, but I cannot read him in the original. He is so rough; I read him in Baudelaire's translation." He read less & less as time went on.

P's final conversion to art from metaphysics came in his discovery of Otto Jahn's life of Winckelmann. P. says in W. a type of himself. The chief interest of his essay on W. is the strong autobiographical element. One feels instinctively that the writer of these words, after years of blind & futile movements, like the woman worm in the cocoon, had suddenly broken free, and had seen

His art Criticism traditional e.g. the Medusa picture is not
not by Leonardo who is not a realist as P. makes out.

P. Consider Jowett "A virtuous sophist."

his creased & folded wings expand & glitter in the sun.
In "Aesthetic Poetry": "that inversion of homesickness
known to some, that incurable thirst for the sense of
escape", points out the dangerous emotionalism
of the monastic form of life when adopted by persons
of strongly sensuous temperament, saying that such
natures learn from religion "the art of directing toward
an unseen object sentiments whose natural direction
is towards objects of sense.

The creed as enunciated in the conclusion of "Renaissance" (" to be present always at the focus where the greatest no. of vital forces unite in their purest energy" "To burn always with this hard, gemlike flame, to maintain this ecstasy is success in life." "Not to discriminate every moment some passionate attitude in those about us, is, on this short day of frost & sun, to sleep before evening". The peril of such a creed is (1) purely self-regarding (2) affords no bulwark against the temptation to sink into grosser indulgence.

Even when Wordsworth was engaged in producing arid couplets or rubbing, as Arnold says, like Indians in primeval forests, one dry stick upon another in the hope of generating a flame.

"To Rossetti, life is a crisis at every moment."

In "Postscript" to "Appreciations," P. discussed "classic" & "romantic". He says that the charm of classical lit. is the charm of the well-known tale, to which we can, nevertheless, listen over & over again, because it is told so well. To the absolute beauty of its artistic form is added the accidental, tranquil charm of familiarity." "The legitimate contention is, not of one age or school of literary art against another, but of all successive schools alike, against the stupidity which is dead to the substance, & the vulgarity which is dead to form."

The innermost world of mystical passion in which Rossetti lived was as a locked & darkened chamber to P. To be intellectually & perceptively impassioned indeed he desired; but the physical ardors of love, the longing for enamored possession — with this P. had nothing in common. It is hard to see exactly what Pater meant by the "casuistry," the "platonic" vein of Rossetti, & why "The King's Tragedy" should be selected as the typical of R.—

Seeley on essays of his students: "Let the bones show!"

On Mérimée's prose: "the perfection of nobody's style".

Instead of emphasising the power of sympathy the Christian adaption of love, Marius is converted or brought near to the threshold of the faith more by its sensual appeal its liturgical solemnities!

The style is not brisk or crisp; rather it winds like a cloud of smoke on a still day hanging in fine drawn veils and aerial weft. Indeed his style may best be compared to the opal. It has not the clear facets; but it is iridescent, rounded shot with flashing lights & suffused with a milky mist. It is this strange sense of depth, so inherent in a cloudy gem, that it gives one.

The characters that play a large, robust part are all outside of him. The types whom P. discerned so clearly were those who crept somewhat tentatively, spectatorially, even timidly thru the throng.

On Pascal's "Pensées": "Those great fine sayings which seem to betray by their depth of sound the vast unseen hollow places of nature, of humanity, just beneath one's feet".

Conversational Brandies

He was never fully appreciated at Oxford. A genial epigrammatist once said that if a man desired to court unpopularity in academical circles, he had but to enjoy an outside reputation, to write a good literary style & to make it his business to see something of undergraduates, to gain his end with the entire clerisy.

He was fond of beginning a sentence with the emphatic phrase, & thus inverting the clause. Where another would say "that tale of hours etc. develops patience" Pater wrote: "It develops patience — that tale of hours!" again "Submissiveness! — It had the force of genius with Ulfwet.

Speculum Mentis or The Map of Knowledge by R. G. Collingwood

The only philosophy that can be of real use to anybody at the present time is a critical review of the chief forms of human experience, a new Treatise of Human Nature. For terminology I have recognised one aim only: to write English that a well-disposed and intelligent reader will understand if he tries. No wonder can protect himself against the verbal pedant who tears two sentences from their context and sets them to fight. When I call a thing subjective I mean that it is or pertains to a subject or conscious mind. When I call it objective I mean that it is or pertains to an object of which such a mind is conscious. A real rose I call real, & an imaginary rose I call imaginary; & I call them both objective because they are objects of a perceiving & an imagining mind respectively. If any critic is so unaccustomed to the English language that he finds himself confused by this usage, I can only commend him to the mercy of heaven.

Indeed one learns what one has it in one to learn, not what one's teachers have it in them to teach.

The stage philosopher who does nothing but sit and think is a person whom, if he exists, I have not met.
The bickerings of philosophical sects are not amusement for the foolish; above these jarring & creaking of the machine of thought there is a melody sung in derision by the spirits of the spheres.
Prologue: All thought exists for the sake of action.
The philosopher cannot justify his existence as the writer of popular novels can, by saying that he satisfies a need universally felt. If the philosopher popes to a generation that will not dance, he is in this not alone. Religion is also offering wares in a market that can not absorb them. Nor is art, in spite of the popular novels, in a better state. Thousands of men & women are trying merely to live by artistic production and failing. Nor are their productions unpurchased because there are too many of them; a rich man will spend in cigars alone a sum that would purchase the whole output of a promising young painter. The craze for old masters is merely a symptom of the failure

* Sentimental "Grand incompris" fallacy. 1st. The failure of touch between artist and public is exaggerated. 2nd the fact that one is neglected does not prove that he is any good any more than the fact that one is acclaimed proves that he caters to popular bad tastes. 3rd. The "journeymen laborers" talent should be considered as well as the ~~failure~~ of Modern artists to reach the ear of the public & the correlative failure of the Modern public to appreciate its artists.

Is this a peculiarity of our age or was it always so? It has always been true that prophets are without honor in their own country; that the great man, when he appears, is more likely to be despised than admired. Great men can look after themselves. We are rather concerned with the journeymen laborers in the fields of art & religion & philosophy. It is these who in our age seem out of touch with the world, (Italics mine) unable to give the public what it wants.* Every street and every village in the country contains people who are hungering for beauty, for faith, for knowledge, and cannot find those things. And those who have them [Great men? journeymen laborers? writers of "popular novels" excluded?] are starving for mere bread, because no one will buy. This is our age.

If we turn to the middle ages, we shall find that Medieval life was altogether governed by the idea of institutions. The men of the middle ages appear to do neglect of their productions. 4th. To say "If Keats came to earth again he would write something as far in advance of this age as his Odes

were in advance of that" is commit the progressivist fallacy. Yet Prof C. who is so keen about modern art is at the same time utterly contemptuous towards modern philosophy (pragmatism & realism) & shows a veritable "craze for old masters."

half children and half giants. In the narrowness of their outlook, the smallness of their problems, their combination of activities which a reflective society would find contradictory, they are children. But in the solid magnitude of their achievements, their gradual forging of a civilised world out of a chaos of barbarism, they seem possessed by a tenacity & a vastness of purpose that we can only call gigantic. They seem to be tiny people doing colossal things. The secret of the mediæval achievement is undoubtedly connected with the mediæval institutionalism. The mediæval mind feels itself surrounded beyond the sphere of trial & danger, by a great peace. ... The mediæval man acquiesced in his institutionalism because he had firm hold on a principle which we may call the unity of the mind. No mental activity, for him, existed in its own right & for itself. ... This is sometimes expressed by saying that art & philosophy were subordinated to religion; but the subordination was not one-sided. Religion was coloured by art & philosophy to the same extent to which they were coloured by religion.

All art was religious art, or, What comes to the same thing all art was secular art. Also, there could not be a distinction between a Sunday and a weekday philosophy. This was in its way a happy state of things. But it was only possible by reason of what we have called the childishness of mediæval man. Art, religion, & philosophy are not really the same thing: there are differences between them which need not appear as long as they are at a comparatively low level of development. The Monastery is an excellent place for primitive art; but the art of the Monastery can never be more than primitive. A primitive philosophy may develop as it were in the womb of religion; but when it is full grown the very power of thought will bring it to the birth & philosophy will part from religion as the child parts from its mother.

We call this separation the Renaissance. Freedom the watchword of the Renaissance, meant freedom for all the different activities of the mind from interference

* Quite so. But then why should [illegible] C. think it all wrong for Philosophy differentiating itself into separate studies and emphasise upon the systematic whole?

to each other. But we saw that the Middle Ages too had their freedom; the freedom of occupying an ordained place which one desires to occupy and finds happiness in occupying. This is a freedom in which there is no conflict a positive freedom. The Renaissance buys its freedom at the price of its peace. In religion it gives rise to the Reformation with its puritanical & philistine attitude to art & to thought. The tendency of puritanism was to make religion an ugly & a stupid; this was not all loss; in this violent divorce from art & philosophy religion attained a pitch of pure religious intensity quite unknown to the Middle Ages.*

In the Middle Ages the artist was perhaps not much of an artist the philosopher was by our standards only a middle philosopher & the religious man not a not extended religious; but they are all men whole of heart & secure in their grasp of life. It is the fundamental principle of Christianity that the only life worth living is the life of whole man, every faculty of body & soul

* It depends whether you value the "wholeness" above the "thoroughness" or vice versa. In my own opinion & experience, all "thoroughness" if it is born of following one's "faculté maîtresse" also results in a sort of harmony — "the other harmony", perhaps, of prose!

Unified into a single organic system.*

Speculum Mentis: For the great artists, the emotional aspect of aesthetic experience is a mere troubling of the surface. Every religion also claims to tell us something which is not only true but supremely true & that lets us into the secret of the universe. It is the mere recklessness of a disappointed intellectualism that drives the student of religion to analyse religion as a thing of "the will" or "the feeling" to the exclusion of "the intellect!" "The rest may reason, & welcome. 'Tis we musicians know." Thus the different forms of experience seem to be competitors for one prize, the prize of truth. But if one of the forms is the true form, how are we to discover it?

External Criticism is valueless. The true form of knowledge is thus self-consistent, & it must prove its claim by demonstrating the necessary inconsistency of the other forms. It must not so much attack & demolish these forms as exhibit them demolishing themselves thru the working of their own inconsistencies.*

* In the criticism of "intellectual" things, "self-consistency" is an internal criterion. But it is certainly sometimes imported from "external

iticism", in dealing with "~~xxxxxx~~ art or religion which may for all I know, have a criterion of its own. Unless we can prove that "self-consistency" is presupposed in all forms of experience. The fact that even a philosopher may be inconsistent shows that

To the question "which form of thought gives truth?" it is replied "Truth about what? If about beauty, the answer is art. If about God, the answer is religion. But if Beauty, God, Natural law are said to be aspects of a single reality — what is this reality? For art, it is beauty & nothing else whatever. For religion it is simply God, who is the beginning & the end. For Science it is nothing but natural law.

The 5 forms of experience have a natural order of their own in racial as well as individual life. Plato was certainly right when he laid down that poetry & fiction were the natural food of the very young. All parents found the right way of beginning religious education of the young a problem, but no one ever found the aesthetic education a problem at all; children take to nursery rimes & fairy tales with ease.* [Is this interest really aesthetic?] Then comes religion. Then comes Science. Then comes History. Finally, philosophy. Science is aesthetic intellect, History religious intellect, philosophy intellectual intellect.

self-consistency is not a raison d'être & that one may negate vicious if without self-stultification — Note the existence of the fallacy of Contradi-

* what Richards calls "Pseudo-statement"

Art: Children & Savages are not better artists than Grown & civilised men, but they are natural artists. A grown & civilised man achieves aesthetic experience by the effort of deliberately shutting out other competing interests. Art is the womb & night of the spirit; all experience issues forth from it & rests upon it.

The aesthetic experience cares nothing for the reality or unreality of its object. It is neither true nor false of set purpose: it simply ignores the distinction. There is no such thing as artistic illusion for illusion means believing in the reality of that which is unreal, & art does does not believe in the reality of aught at all. Its apparent assertions are not real assertions but the very suspension of assertion; & what is called illusion is not the saying to ourselves "this is the truth" but the not saying to ourselves "this is fiction"*. This non-assertive, non-logical attitude is imagination in the proper sense of that word.

The aesthetic & the scientific attitudes are not merely different attitudes towards the same object. The object is

Examples of Croce's: "Art lives not on canvasses but in the fancy" which in a sense is true. "For one never sees anyth. in anybody's work but what one brings to it" which in any sense is false.

different. The scientist sees in the sunset a concrete embodiment of certain natural laws; the artist sees in it a harmonious pattern of colors.

If the mind were a sensitive plate on which the object could automatically impress a correct picture of itself, the very notion of falsehood could not exist. Because truth is an achievement of the mind & because achievement implies the possibility of failure, truth has an opposite, error. So with art. Ugliness is the failure of the aesthetic experience to achieve beauty, because imagination is no more rudderless drifting of images across the mind.

Beauty does not exist except from the point of view of the aesthetic experience, & the attempt to fit it into a table of logical concepts would be as contradictory as the attempt to insert the will of God into a niche somewhere among the causes sidereal motion.

The life of reason whose 1st step is the development of the aesthetic consciousness, finds its second step in the conquest of that consciousness.... Ordinary thoughts

The important distinction between explicit & implicit: In any given experience there are certain principles, distinctions etc. of which the person whose experience it is cannot but be aware (explicit). On the other hand an observer studying a certain form of experience often finds it impossible to give an account of it without stating certain principles which are not actually recognised by the persons whose experience he is studying (implicit). Thus an artist constructs his work on principles which are really operative in the construction, but are not explicitly recognised by himself: in art the are implicit, to become explicit only in the criticism of art.

Religion is a structure of sensuous or imaginary elements — mythological pictures and acts of worship. Not these acts & stories form the body of religion, and its soul lies beyond them in their meaning. They are thus symbolic in character. Bread as the body of Christ. This distinction between a symbol & its meaning is a distinction in the light of which alone

It is possible to understand religion; but it is a distinction hidden from religion itself and becoming explicit only when we pass from religion to science. In science, language is transparent & we pierce through it, throw it on one side, in reaching the thought it conveys: in religion language is opaque, fused with its own meaning into an undifferentiated unity. Lose the symbol, & in religion you lose the meaning as well. If they were explicitly recognised to be symbolic they would be recognised to be exchangeable with other symbols just as in science. Feeling religious in bed would be a substitute for attending the Eucharist. Mysticism is therefore the crown of religion and its deadliest enemy; it finds God everywhere and in grasping the inmost meaning of rituals it deprives them of special activities & their special sanctity & raison d'être; the whole body of religion is destroyed by the awakening of its soul. Religion is thus in constant danger of explicitly discovering the implicit symbolic principle. Art is untranslatable

* the best section of the book.

because it has no meaning except the wholly implicit meaning submerged in imagery; religion can not translate itself because, though it has a very definite meaning (which can be elicited by theology and philosophy), it thinks that it has expressed this meaning already and so it has, but only metaphorically. Literal language is only language recognisedly metaphorical & what we call metaphorical language is language failing to realise that it is only metaphor. *

It is impossible, since Plato's "Philebus" & Aristotle's "Ethics", to speak of merely physical pleasure. Of course, one must have a body in playing games, but the pleasure in scoring a goal and overcoming the difficulties, is spiritual. Aristotle even proposes to define God's activity as play.

Some suggestive ideas, a good deal of high talk & loose thinking. The idea of one stage making explicit what is implicit in the preceding stage can not be too much applied in the study of the history of ideas.

Logic & Scientific Method, by M. R. Cohen & E. Nagel

It is essential to distinguish inference which is a temporal process from implication which is an objective relation between propositions.

Universal propositions do not affirm the existence of any individuals, but simply the existence of certain kinds of individuals. Particular propositions do not deny the existence of anything but simply affirm that certain classes do have members.

Symmetrical relation "as old as"; Asymmetrical relation "being the husband of". Nonsy. "loving" (sometimes symmetrical, sometimes not).

Transitive A older than B older than C, intransitive A the father of B the father of C. Nontransitive A the friend of B the friend of C.

a. Tr. Sy. "as old as" b. Tr. As.: "the ancestor of". c. Tran. Nons. "not older than, d. Int. S. "spouse of" e. Int As. "father of". f. Int Nons: "nearest blood relation of", g. Nont. S. "Cousin of". h. Nont. asy. "employer". I. Non. non "lover of".

Referent (subject) relation (copula) relatum (predicate)

Inclusion & Exclusion. Validity of Categorical syllogism = transitivity of the relation of class inclusion.

Literal truth does not precede metaphor which is generally older than expressed analogy & expresses the primal perception of a thing at an undifferentiated level.

The Lost World, by A. Conan Doyle.
If anyth could have driven me from Gladys, it would have been the thought of such a father in law.
She could hate & refuse me & better be a repulsed lover than an accepted brother.
His lonely majesty is above & beyond us.

The Posthumous Essays of John Churton Collins.

Shakespearean Theatres: In Shakespeare's time the parts of women are always taken by boys or young men which continued to be the custom till Charles II's reign. On one occasion the King got very impatient at the delay in the actors making their appearance & angrily demanded of the manager the reason. "Beg your Majesty's pardon," said that functionary "but the Queen is not shaved".

Johnson: A parson of top pre-eminence,
Was yet renown'd for noble preaching,
And many grieved to see the strange
Between his practice & his teaching.
At last his flock rebellious grew:
"My friends," he said "the simple fact is
You & I nor you can both things do,
But I can preach & you can practise".

"Every man must accept existence cheerfully under the condition on which it has been granted to him". He was excellent in all the relations of life. Goldsmith said of him — that to be miserable was to have a natural claim on Johnson.

* Cf. in "The Lost World": "The President of the Zoological Institute begs his compliments to Prof. Challenger, & would take it as a personal favor if he would do them the honor to come to their next meeting." "Prof. ..... a personal favor if he would go to the devil."

the most English of Englishmen a pure & native & indigenous product & distrustful of the more aesthetic sensibility which too often effervesces into nothing.

"Andrew Millar sends his compliments to Mr S. J. with the money for the last sheet of the dictionary & thanks God he has done with him."

"S. J. returns his compliments to Mr A. M. & is very glad to find that A. M. has the grace to thank God for anything." *

Burke: Both Burke & Demosthenes animated by the purest motives, wore out their lives in leading forlorn hopes & in fighting losing battles. Both were prophets with the curse of Cassandra upon them, to be found wise after the event, to be believed when all is lost. His political philosophy is the essence of Compromise its criteria are the possible, the expedient, the reconcilable. It is purely empirical. As Mr Payne has observed, What a German theologian observed of Christianity Das Christenthum ist keine Philosophie may be exactly applied to Burke's conception of politics, Die Politik ist keine Philosophie.

in Great Straits for money

Emerson: "The great poets are judged by the same tests they induce"

Wm. Godwin & Mary Wollstonecraft. Reason seems to have had the same effect on him as more enthusiasm has on other men. What so bors most men intoxicated him. The philosophy of G. stands in precisely the same relation to the poetry of Shelley as the philosophical writings of Bolingbroke stand to the "Essay on Man" and as the writings of Democritus & Epicurus stood to the poem of Lucretius.

Wordsworth as a Teacher. Homer sometimes nods, but Wordsworth snores. Stoicism & Platonism.

Pantheism (stoic teaching that the Universe is one great animal, pervaded by one soul or presence of life) The living according to Virtue (ζῆν κατὰ φύσιν) But Wordsworth's Pantheism is spiritualistic not Materialistic, his inculcation of humility. Platonic doctrine of ideas & anamnesis.

Arnold: He waged a lifelong war against philistinism the curse of our nation — that quality which he himself defined as "on the side of conduct & taste, vulgarity; on the side of words & feeling, coarseness,

† "Celtic Literature"

* cf. Arnold's article on S.B. in Ency. Brit.

On the side of mind & spirit, unintelligence,* But he failed in character; he was not made of the stuff out of which reformers are made. Like Erasmus, he was deficient in Moral Courage. Like Erasmus, he fought with weapons too light & finely tempered to make any impression on his pachydermous adversaries. It has all gone now for good or evil — some of us think for evil — that d'Ford of Arnold's youth & apprenticeship.

To become the critique souriant as Charles Monselet calls Sainte-Beuve†, was Arnold's aim. Nature & education had so tempered him, so led him instinctively to that ideal long before he came into contact with S-B's writings. S.-B's insight & success as a critic are in an inverse ratio to the greatness of the subjects & authors whom he judges. It is a perplexing truth in relation to criticism that none but an enthusiast can understand an enthusiast (Pindar, e.g.) & all critics an enthusiast is the worst

Curiosities of Popular Proverbs: "There's many a slip 'twixt

the cup & the lip."
"Conspicuous by absence" 1st used by Lord John Russell at a speech (from Tacitus: Annals, iii. 76).
"No Man is a hero to his valet" from Montaigne in the 2nd essay of his third book: "Peu d'hommes ont esté admirez par leurs domestiques." Plutarch on Isis & Osiris, speaking of certain glories attributed to a certain person, "But his valet de chambre (ὁ παρὰ τὸν ἀκόλουθος) told me he knew nothing of these things." * But Rabelais, le quatre livre, chap. XIX. Antigonous applying to the poet Hermodotus who calls him God: "Mon Hasanophore le nie". Credo quia impossibile.
"Les Anglais s'amusent tristement" boldly estamp-onsed & assigned to Froissart.
Bentham said "the greatest happiness of the greatest No." from Beccaria ("Essay on Crimes & Punishments": "La Massima felicità divisa nel maggior numero") Hutcheson: "Inquiry into the Origin of our ideas of Beauty & Virtue": "That action is best which accomplishes the greatest happiness for the greatest number."
No insight, & even fault in Scholarship. Commonplace. Best on "Arnold" & "Roberts" or "Emerson" all from Arnold's discourse

Revaluations, Studies in Biography

Goldsmith, by Stephen Gwynn: a piece of the jesting braggadocio in which he often indulged - rather like a school boy whistling in the dark to keep his spirits up.

Tennyson by Lascelles Abercrombie: "Revaluation" is usually a process founded on biography & consists in making out some sort of cause-&-effect relation between the art of a writer & what is called his personality (i.e. personality inferred from his conduct outside his art). The more biography reveals of such conduct, the better the chance of revaluation — & showing up the dependence of the art on the man, e.g. the amusing revelation of Morris' "Mother-complex". But why it should always be this way round, I do not know: Why, if we must have this distinction, it should always be that the poet must be the consequence of the man, & not the man of the poet.

He is the poet of Moods, of fantasies, of reveries; above all, of imaginative perception. But he lacks structural qualities.

Pater, by T. Earle Welby: As the paradist of Pater's prose,

Society for the Protection of Ignorance.

Mallock showed perception enough, but, whether thru ignorance or recklessness he represented Pater as speaking his innermost thoughts in the symposium, & that with a drowsy seriousness. Instead of gushing in the manner of Mallock's Mr Rose, P. not only kept back the most of his thoughts & feelings, but elaborated a conversational strategy ... In his essay on Style he says of his ideal reader that, "a scholar writing for the scholarly he will of course leave something to the willing intelligence of his reader". He had to the full Montaigne's horror of preaching to the 1st passer-by of pedantic tutor to the ignorance of the 1st person he met.

Thanks to Ruskin, Art was then in the air & was present in Dr Hueffer's cruel phrase, to be upon the town. But in making Art a Religion, R. rather expanded the kingdom of religion than added to the kingdom of Art. We are not here to sneer at Ruskin: believe me, multitudinous as are his aesthetic errors, there is hardly one which is not corrected somewhere else in his writings, even the sort of

Hugo: condemned to death with indefinite reprieve.

doctrine which maddened Whistler being corrected in words that should have had W's applause, when he says in "The Stones of Venice": "We are to remember that the arrangement of colors & tones is an art analogous to the composition of music, & entirely independent of the representation of facts".

Art implies a pattern. Who has ever objected to the dance having a pattern of steps? But who, if a pedestrian (a proseman) patterned his steps, who would not join the jeering throng on his heels?

Read the opening passage in Rossetti's "Hand & Soul" & Swinburne's description of the then uncatalogued drawings by old Masters at Florence & Pater's Essay on Leonardo da Vinci. I have been privileged to read in a private collection the unpublished letters in which R. pointed out P's indebtedness to S's style & S's reply that he too had thought P had had some suggestion from him.

"It was impossible to imagine P. either hurrying to catch a train or missing it; preserve the bloom on his nature.

Every nabob

Everyman Remembers, by Ernest Rhys.

A worse-equipped Dick Whittington never entered the city.
A few pounds, a fine stock of illusions.
Bell Scott said to me: "Gosse will do nothing for you, but his friend Austin Dobson has some human nature in him."
London like the world is pretty much what you like to make it. If you are a romantic, it becomes highly romantical; if you are a realist, it becomes overpowering actual. It is indeed a very chameleon of a city — & which takes the colors of a million people & more, yet always keeps its grey undercoat.
His poems want the clinching touch.
Yeats was Davidson's pet aversion.
Gosse noticed the tiny figure of Lionel Johnson & asked him if he was the playfellow of his own boy.
This may account for a certain bitterness with which J. was apt to speak of Gosse.
It was a murdering pity Stevenson died when he did, at life's half-way house.
Feel he has a pied-à-terre in every art.
Sweig an unconditional immortality.

No. 5 John Street, by Richard Whiteing

To know what life at half a crown a day is like, one ought to have nothing but the half-crown.
We are as fierce & business-like over it, as sure as swine at the trough.
Upon occasion for superfluous service in opening the door of cab he keeps his superfluous self aside.
The whole house seems to live in every separate atom, like a cheese under the microscope.
She is as indeterminate in outline as an ill-made pudding.
The flashing eyes outshine the moonlight.
Sticking his finger in his mouth, in grotesque mimicry of the air of a blushing child
Mercy revenge the burden; it is pity the bearer.
The line of anaemic blood (Red Communist), Head when the moon is shining, they have a sentiment of another kind
Flagging with Book II downwards [the returning to high life as the result of sack & coming to slum again]. The initial idea is improbable always a sense of strain in narrative which shows the author not a born novelist.

* Many places reminiscent of Wyndham Lewis.

Gemel in London, by James Agate*

He is not one of the half-hearted who while liking good music, have not sufficient dislike for bad.
the jug-jug coo-ing of her haggling
discharge courteously with a laconic "morning."
the sky was an ocean inverted, profoundly, coldly blue
The soliloquy soared to the topless heights of nonsense.
sex in him was quiescent — a curled snake asleep.
He will never know what the really poor know — the fabulousness of a shilling, the enormity of twopence.
The blatant negroes proved to their own satisfaction that there's nothing either White or black, but thinking makes it so.
Linda smokes with a winsome consciousness of wicked.
Her eyes dance with a giddy blue. Her talk is fluffy & the little mind she has appears to be wrapped in crêpe mousseline.
His master, witty about vice, had been his pleasure. His master, practical about vice, was a horrid surprise.
her tiny reply.

A Christmas Garland — woven by Max Beerbohm.

Note: I found it hard to revel in so much as a single page of any wonder earlier than Thackeray. I had some sort of aptitude for Latin prose & Latin verse. I felt that I must have other models. And thus I acquired the habit of aping, now & again, quite assiduously, this or that live writer — sometimes it must be admitted in the hope of learning rather what to avoid. The book itself may be taken as a sign that I think my own style is, at length, more or less formed.

Some intractably tough bit of his old self.

Best in Chesterton & Benson. Fairly good in Shaw. Henry James & Frank Harris passable, but former too absurd in breaking up sentences in Qualificatory phrases & latter too frequent in use of Combined Adjectives as "lucid-obvious", "sulky-sinister" "feeble-cold" Goose too heavy and elaborate but for his simplesse fairly well. Wells & Kipling, superficial mannerism No Creative temperaments. Such a superb sentence from Benson: "He never condemned a thing but wondered rather whether it were right, & could not help feeling that somehow it was not".

Saintsbury thought E. B. "extravagantly praised and attributes Anne's "The Tenant of Wildfell Hall" to E. in 19th Cent. 67. P. 319

Mrs Humphry Ward's Introduction to "Wuthering Heights":

The Brontës are searching personalities. They challenge no less than they attract. We lavish upon them the same varieties of feeling as the poet, who brings to his love no cold, monotonous homage, but "praise, blame, kisses, tears & smiles".

Symons, Dobell etc to appreciate "Wuthering Heights" in "Palladium" though he persists in attributing both "W. H" & "The Tenant" to Charlotte M. Arnold) 157 to appreciate Emily's poems.

Charlotte herself adopts a tone towards Emily's work which contains more than a shade of apology. Mrs Gaskell betrays a similar timidity.

Probably under the influence of German romantic fiction in "Fraser" & "Blackwood".

That "frisson jusqu'au la moelle des os" which as Scherer tells us, a Frenchman gets from the mere sound of Racine.*

* A. E. Housman's description of poetic effect.

Collected Poems, by A.E.

Dusk wraps the village in its dim caress;
Each chimney's vapor, like a thin grey rod,
Mounting aloft thro' miles of quietness,
Pillars the skies of God.

Far up they break or seem to break their line,
Mingling their nebulous crests that bow & nod
Under the light of those fierce stars that shine
Out of the calm of God.

Only in clouds and dreams I felt those souls
In the abyss, each fire hid in its clod.
From which in clouds & dreams the spirit rolls
Into the vast of God.

John Cromartie. Josephine Lackett.

A Man in the Zoo. by David Garnett.

It is not honest to say 1st that you love me, & then that you are a Christian & love everybody equally.
"You ought to be shut up in the Zoo. The collection here is incomplete without you. You ought to be shut up & exhibited here in the Zoo with the gorilla on one side & the chimpanzee on the other. Science would gain a lot."
To offer any kind of superiority to her trouble.
By putting forward such general ideas as madness & disappointment she could very soon have come to feel only the general emotion suited to these ideas.*

a fawning servility

No poisons, poignards, pistols or precipices were within reach.

With his yellow eye-balls almost popping out of his sooty face.

* cf. Alice Meynell: "Domus Angusta" (in "The Rhythm of Life"): "In your time of emotion, if you had the word to make it with you sharpen the edge of your pain in a way unknown to those whose inexpressive days cannot match it with its work."

"Writes a subject to its dregs".

one must ask them about it & watch their mouths to see how they talk & then translate accordingly." "I have no distinct & peculiar language of my own, but use the Common German language so that both Upper & Low Germans can understand me."

A Short History of German Literature by [illegible]

The name German means Neighbors according to some & Shouters in battle according to others. Dealing blows as heavy as he receives. Luther: "We must not ask the pedants how one should talk German, as the asses [the Papists] do; but we must ask the mother in the house, the children on the streets, the common men in the market. When Christ says 'Ex abundantia cordis, os loquitur'; the asses would translate: 'From the superfluity of the immaterial proceedeth the utterance'. Tell me, is that German? [The answer is: Unfortunately it is —i.e. the German that all Germans except Luther, namely Heine, Schopenhauer & Nietzsche, write]. But thus speaks the Common Man: 'If the heart's full, the mouth'll out with it.'"

Lessing's fable "Zeus & the Horse": "Father of beasts & men", said the Horse, "they say I am one of the most beautiful creatures with which You have adorned the world, & my self-love makes me believe it. But is there not in me that might be improved? Perhaps I might be more swift if my legs were higher & more slender. A long, swan's neck would not deform me, a broader chest would increase my strength, & I might possess ready-made the saddle which the rider places upon me." "Good," replied Zeus. He uttered the word of Creation, & suddenly there stood before the

throne the ugly camel. The horse looked & trembled with amazed honor.
Mme de Staël has remarked that perhaps it is in Germany alone that literature has derived its origin from Criticism.
R. H. Hutton: "In all Goethe's poems there is a vague, indefinite self-reflecting & definite & clearly-outlined influence which interposes itself. His own mind is the sheet of water that reflects the image, & you see only that it stretches vaguely away beyond & beneath the image it is reflecting; but what catches the eye is the clear outline of the reflected object in the water. You always have both the deep, dim Goethean mirror & the finely outlined object which skims over it. The two never coalesce as in Shakespeare."
Heine: "Jean Paul's periods consist of little rooms, which are often so narrow that if one idea meets another there the bumps their heads together." Of Sam Weller, or Mr Micawber's style: "His ideas come a pouring out, knocking each other's heads so fast, that they seems to stun one another", Pickwick, ch. XXV.

Le Roi des Montagnes, par Edmond About

On trouvait aisément la limite de son intelligence, mais on n'a jamais connu les bornes de son appétit.
Mme Simons a deux rangées de dents semblables à des palissades [In La Grèce Contemporaine About: "the small minority of English women whose teeth are pearls instead of pianoforte keys" of Taine, Goncourt.
Il porte mal le vin (Carry one's liquor well).

Mince Pie, by Christopher Morley

A grace before Writing
As a wise teacher said, the milk of human kindness easily curdles into cheese. To love one's self is the beginning of a lifelong romance.
Such crass & breathless promptness takes away a great deal of the pleasure of correspondence.
So often two in talk are like men standing back to back, each trying to describe to the other what he sees & disputing because their visions do not tally. 15 seconds, a slice of eternity needed to trim one Moustache leaf with intensity.
Coming events cast their rumors before. The prosperity of a rumor is in the ear that hears it. Destiny is unlike the hen in that she

* The best essay

Cackles before she lays the egg.
Our mothers love us not wisely but too well, it is sometimes said. Ah, in a world where so many love us not well but too wisely. A sentence may be of any length, & is concluded only by the physiological necessity of taking breath.
Of Doors*: No man knows what awaits him when he opens a door. Even the most familiar room may harbor surprises. The wise man opens his front door with humility & a spirit of acceptance. A glass door is not a door at all, but a window. The meaning of a door is to hide what lies inside; to keep the heart in suspense. But the closing of doors is far more terrible. It is a confession of finality. Every door closed brings something to an end. We are continually opening doors with hope, closing them with despair.

Soppy, padding otiose. a sort of emasculated american which passes [illegible] Yankees for cultured English.

his hate runs floodgate in the word

Dowden: Shakspere: His Mind & Art: Jaques in "As You like it" is the spiritual father of Steme
Hazlitt: "Romeo is Hamlet in love." Abandonment to passion & abandonment to thought.
The nights in "R. & J." are those luminous nights from which the daylight seems never wholly to depart.
Abstracts all the misery that is contained in the word "banished." Juliet takes the lead. It is she who proposes & urges on the sudden marriage.
unpacks his mind with words.
Theirs [Antony and Cleopatra] is the deeper intoxication of middle age when death has become a reality.
Murray: Son of Woman: No backstairs knowledge. In the work I found the key to the man.
Paul did not want Miriam, but as Mellors say in "Lady Chatterley's Lover," "he wanted it." The desire is not for the woman, but for release from the woman.

The desire of the Man is to find in the sexual relation a kind of death, an utter lapse from daylight consciousness, a mutual immolation, from which the woman recoils in horror.

Two things in L: an extraordinary spiritual sensitiveness, a less than normal sexual vitality. His sexual life was an added burden to his spirit instead of a release from burdening.

(pure interpretation, half Mystical, half misty of Lawrence's novels. little fact. Sentimental and Religiosity. Perhaps useful for the study of L's novels)

Symons: Studies in Seven Arts: The dance swing and balance of forces. Make the lion's paw on a dwarf's back & the mountain in the lap of a plain. Here fight the eternal battle of sex, their embraces are a grapple of enemies. (Rodin)

Letting one in by secret doors to the recesses of the painter's brain and workshop.

The energy of virtue or of sin has gone out

Mere Gamineric

a Mist of lines. a Mere breathing of Music

of them & they hang in Space, dry, rattling, the husks of desire.

Beardsley becomes exquisitely false, dreading above all thing that "one touch of nature" which would ruffle his disguise, and leave him defenceless. "Mlle de Maupin": Perfection of line is virtue."

Critics of whatever stripe

American Critical Essays, ed. Norman Foerster: Critics who concern themselves with literary Foreground: Impressionist & Expressionists. Literary Background: Nationalists (Whitman Van Wyck Brooks Lewis Mumford) Humanists (Emerson, Lowell etc). Nationalists emphasize American history, Humanists on the data of human experience. Philip S. Richards' able summary of Humanism in three articles in "The 19th Cent. & after" (April & May 1928, & April 1929) Louis J. A. Mercier: Le Mouvement humaniste aux États-Unis.

Horatio in Hamlet never drags his anchors for

The fever burns away

any wind of opinion but grips all the closer to the reality of things. Hamlet is continually drawing bills on the future which he can never redeem. It is a happy marriage of 2 minds drawn together by the charm of unlikeness — Lowell: Hamlet.

Wretched pedantry into which learning always decays.

Poe's exclusive appeal to the nerves. Not sensuous but scenic. Giving them speciousness the semblance of reality to the unreal & incredible. With all his zest for language it interested him mainly as syntax His French e.g. is what he would censure in another as culpably ignorant. "When form dominates" says Balzac, "sentiment disappears", & in the temperament of the technician humor has as little place as sentiment. Convinced that the beautiful is the strange & the sad is the poetic & exercising his imagination thru every expedient of ingenious

the stoutest heart fail before the task

invention to the end of producing effects & changes to the point of abnormality & sadness to the point of horror. Contrast of neurotic sensationalism & saturated with the atrocious. "It's a weary feast," Say Thackery "that banquet of wit who has no love in it". And Poe's banquet is as cheerless of wit as it is destitute of love. His writing is bedizened with the finery of learning but one suspects that most of the goods are in the shop-window. And his étalage of learning is that of the list-making charlatan — an arsenal of the occult & the obscure, the abstruse & the exotic, above all the esoteric & the technical, the whole chosen & calculated to impose on the credulous & mesmerize the impressionable — Brownell: Poe.

Henry Murger: Scènes de la Vie de Bohème.
Chercher, suivant l'expression de Balzac, la pâtée et la niche.
Ils n'avaient d'autre fortune, au soleil de leurs vingt ans

the cup would run over.

Que le Courage, qui est la vertu des jeunes, et que l'espérance, qui est le million des pauvres.
La Bohème, c'est le stage de la vie artistique; c'est la préface de l'Académie, de l'Hôtel-Dieu ou de la Morgue."
Ils ne sauraient faire dix pas sur le boulevard sans rencontrer un ami, et tenter pas n'importe où sans rencontrer un créancier.

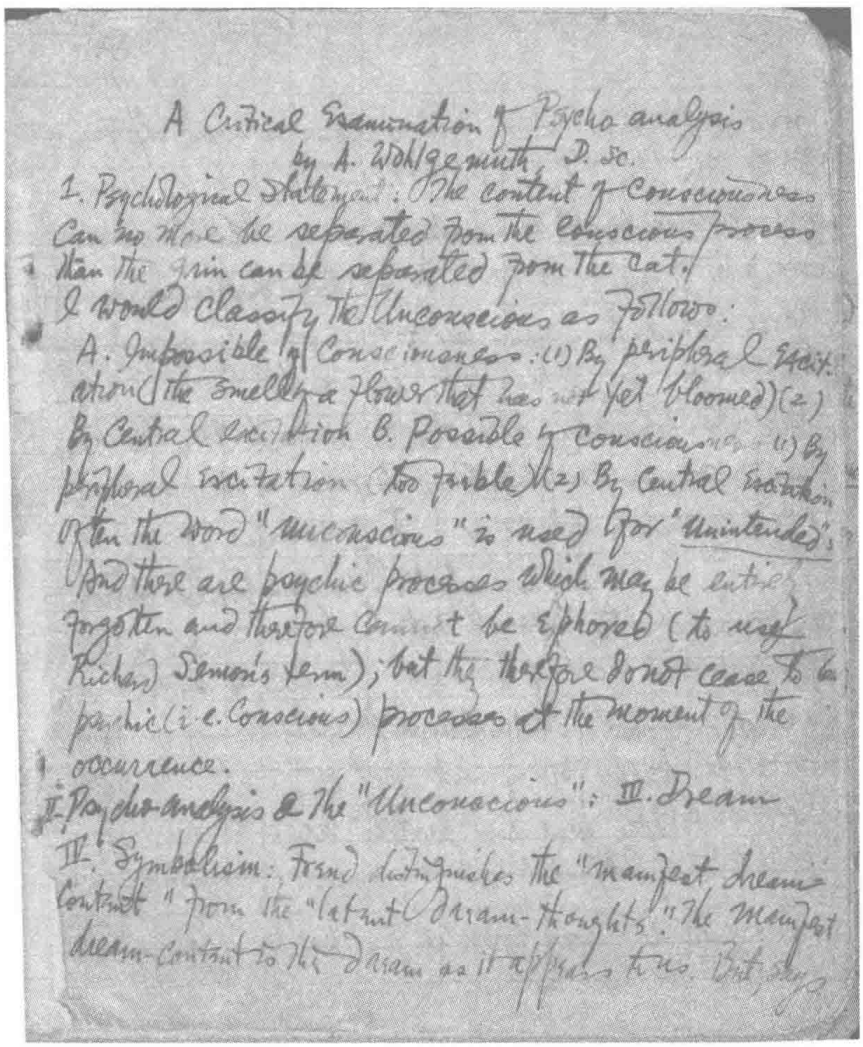
My Lady Nicotine, by J. M. Barrie
He is an astonishing master of facts, & never reads a book yet, from a Blue Book to a volume of verse without catching the author in error about something.
"Madam, what else was to be expected? You came near my pipe — & it lost its head!"
Lying in bed with the blankets over our heads to deaden his cries, his lusty voice pierced woodwork, blankets, sheets, everything.
Arcadia Mixture.

In Puttenham's despite, the Elizabethans do not seem to have regarded plagiarism as a heinous sin. If they had, Wyatt would have escaped condemnation? Nicholas Grimald on his tr. of Cicero's De Officiis: "As Plautus & Terence called the comedies theirs which they made out of Greek; & doubtless, Wyatt, Daniel, Lodge, Spenser and the rest called the sonnets theirs which they had made out of French & Italian, because they had made them. Jonson did not think it worth while to give Philostratus credit for his "Drink to me only with thine eyes", & he left it for the critics of a later age to track every Chapter of his Discoveries to its lair. Dryden: "He (Jonson) has done his robberies so openly, that we may see that he fears not to be taxed by any law. He invades authors like a monarch; & what would be theft in other poets, is only victory in him." —Charles Whibley: "Tudor Translators" in "Literary Studies"

Librairie Ancienne Honoré Champion,
5 & 7, Quai Malaquais, Paris.
Bibliothèque de la Revue de littérature Comparée
40. W. K. Schwartz: The imaginative interpretation of the Far East in modern French literature (1800-1925)
70. L. Rosenblatt: La théorie de l'art pour l'art dans la littérature anglaise pendant la période victorienne
75. A. J. Farmer: Le mouvement esthétique et décadent en Angleterre.

Alph. Karr: "Une femme qui écrit a deux torts. Elle augmente le nombre des livres et diminue le nombre des femmes."

No.7



A Critical Examination of Psycho analysis
by A. Wohlgemuth D. Sc.
1. Psychological Statement: The content of Consciousness
Can no more be separated from the conscious process
than the grin can be separated from the cat.
I would classify the Unconscious as follows:
A. Impossible of Consciousness: (1) By peripheral Excit-
ation (the smell of a flower that has not yet bloomed) (2)
By Central excitation B. Possible of Consciousness (1) By
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II. Psycho-analysis & the "Unconscious": III. Dream
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original size: 165 × 202 mm

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Freud, all this which appears as dream is merely disguise
For the role played by Sex in dream Symbolism, see
Die Traumdeutung (3te Aufl., pp. 210 seq. Let the Sceptic
ascend the Dome of St Paul's, or the London Monument, &
glance around. An endless sea of chimney-pots reveals itself
to his gaze. Hills and lamp-posts, nay even the London Monument
itself are expressions of the phallic principle. Even the Thames
could not help itself, but had to follow a sinuous ser-
entine course, & that the serpent is a phallic symbol is
vouched for by psycho-analysts. When man builds something
he symbolises the sexual act by digging a hole in the
ground and inserting the post. The tree, as is well known,
is a phallic symbol. Trees, however, preceded human beings on
our globe. Another significant fact is this: Whereas women
never or seldom have any pockets, men's garments are
full of them. Is the pocket not a symbol of partes muliebres?
Leonardo da Vinci's formulae for painting — per via di
porre, putting in for sculpture per via di levare taking off

Pleasant experiences remembered: proof of P-A!
Unp. " " " : the corresponding unconscious idea is really pleasant, hence also proof of P-A!
Pleasant ex. forgotten: the corresponding unconscious idea is really unpleasant, hence also proof of P-A!
Unp. " " " Proof of P-A!

Although a (retrievel toned) experience may be remembered more easily than neutral ones, there is no difference whatever in the explanation of pleasant or unpleasant experience.

An amusing & spirited attack.

optimistic & ~~expeptic~~ eu

Axel's
The Thought & Character of William James
by R. B. Perry.

the Elder James complained of his love for his children as both painful & sinful. Emerson: "H. J. said to me, he wished sometime the lightning would strike his wife & Children out of existence, & he should suffer no more from loving them" Swedenborg & Fourier. The new times were coming tomorrow, or, at the latest, day after tomorrow. He was a man with a Mission & at the same time dogged by a sense of futility. He exalted his cause & debased himself. Bellicose tenderness, beaming obsessiveness, amiable crankiness. When this conversational style is transferred from the spoken to the written word, it takes on an aspect of exaggeration, so that while H. J's talk was full-blooded, his writing at times seems plethoric. "Oh, that I might thunder it out in a single interjection that would tell the whole of it, & never speak a word again!" William & all the James Children resembles the Elder Henry - most — mobile, erratic, spontaneous. But the father more eccentric, the son more mundane. (The 1st part devoted to the elder H. J. 166 pages, taking him very seriously as a "stylist" and "philosopher", should be cut down).

two months' debauch on French fiction.

The elder J. subordinated doing to being, having the philosopher's idea of vocation, that men's 1st call is to be men. The father of a great writer & of a great scientist was an outspoken opponent both of letters and of science.

Getting "settled in life" was a long & painful process for both. With Wm. it was chiefly the question "What," with Henry the question "Where". Henry, palate, Wm, Appetite. Eager but impatient interest
Essence. Existence. in science.

Two were Moral, Metaphysical & recreative motives which limited J's taste, & predisposed him against any which stressed technique at the expense of subject-matter. on studying medicine: "I shouldn't think that holding the hands of old women who think they are sick when they aren't, would be satisfying to a thoroughbred, well-grown, handsome & capacious young man".

"3 quantities to determine: (1) how much pain I'll stand (2) how much other's pain I'll inflict (by existing) (3) how much other pain I'll "accept" without ceasing to take pleasure in their existence".

too sensitive to ignore evil, too moral to tolerate it, & too ardent to accept it as inevitable.

"mine being to say a thing in one sentence as straight & explicitas it can be, & then to drop it forever;

Renouvier & Wordsworth saved him from depression.
Henry to Wm: "The longer I live in France the better I like the French personally, but the more convinced I am of their bottomless superficiality." "A good speech of Matthew Arnold's which seems to be classical here: 'Oh yes, my wife is a delightful woman; she has all my sweetness, & none of my airs'."
Mrs Jones, a distinguished beauty, introduced the composure into the household which Wm Jones's high-strung nervousness greatly needed. W. much annoyed by his own children.
He never lost interest in his brothers works. This interest was not reciprocated. Literature was more to Wm. than philosophy to Henry. Wm. kept a running fire of criticism against Henry's style — "Gallicism", "thin & empty", no "fatness or bigness". Le Breton in La Personalité de W. J. happily describes him: "He could pass in America for the most cosmopolitan of philosophers & in Europe for the most American" (Il a pu passer en Amérique pour le plus cosmopolite et en Europe pour le plus Américain des philosophes).
A blatant patriotism for America.

*"yours being to avoid naming it straight, but by dint of breathing & sighing all round & round it, to arouse in the reader who may have had a similar perception already (Heaven help him if he hasn't!) the illusion of a solid object, made wholly out of impalpable materials."

"Stevenson is, simply to me the most delightfully living writer — except Harry." "Tolstoi the most complete of novelists." "Dostoievski's Crime & Punishment a wonderful psychological study".

To Henry: "In your Maupassant article you used that author's own directness with good effect. If you keep on writing like that I'll never utter another cavil as long as I live"

"yellows-browns & stale spaciousness of London."

"Harry's anglicisms are but protective resemblances — he is really, I won't say a Yankee, but a native of the James family, & has no other country".

W. had criticised Henry's literary achievement on 2 grounds, the obscurity of the style & the slightness of the subject matter. Henry's refusal to name a thing directly, preferring to breathe and "sigh all round & round it" creates "the illusion of a solid object, made ... wholly out of impalpable materials." In 1905, replying to W's Comments on The Golden Bowl, H. issued an unqualified declaration of independence. Only when W's book on "Pragmatism" appeared, did H. acknowledge his discipleship made wholly out of impalpable materials, air, & the prismatic interferences of light, ingeniously grouped by mirrors upon empty space" (Letters, ed. by Henry James Jr., II, 277) as air, by dint of its profound, will weigh like a corporeal body ...." 28 278: "19 out of 20

worth, readers grow intolerant. 'Say it out, for God's sake,' they, 'I have done with it'... For gleams & innuendoes & felicitous verbal insinuations you are unapproachable, but the core of literature is solid."

He had no interest in intellectual architecture: he was an explorer, and not a surveyor or map maker. More concerned with the new home than with the old bottles. Always philosophical, scientific & religious at the same time. He accepted the affirmations of both religion & science and rejected their negations. He conceded only so much territory as was occupied and cultivated. The negations — its atheisms, positivisms, like the negations of religion — its excommunications, and index expurgatorius are the objects of his scorn. In so far as scientific & religious truths are both empirical, they are consistent. Empiricism is the doctrine according to which the truth of knowledge depends in the last analysis on the contingent existence of that which is claimed to be known. One may think ever so necessarily — that, in itself, proves nothing. There remains the crucial evidence of the datum. Knowledge leads us up to this brute finality and leave us there; only faith can carry us beyond. Knowledge eventually submits itself to existence. It's insistence that in arriving at such knowledge, the knowing mind itself initiates the ideas to which the a posteriori test is applied — Experimental theory

of Existential Knowledge: { Voluntaristic or fideistic theory of belief
Experiential or intuitive theory of reality

Experimental: Knower initiates idea of existence which it proposes to existence, and which existence accepts or rejects. Voluntaristic disposes
belief is an act of will which exceeds the limits of experimental verification. experiential: existence reveals its native quality in immediate apprehension. He once spoke of the Absolute as sitting for its portrait to Royce, but was J & not R. Who painted the world's concrete likness. He was a contemporary biographer of this picturesque universe. 3 temperamental elements: (1) moralism which cannot bear the passive, ~~static~~ will-enervating philosophy (2) love of change which cannot bear static rationalism (3) artistic sensibility which is repelled by verbalism, logomachy & abstractness. life & reality were for him too warm, too rich & colorful in detail to be brought easily within the limits of any formal system. The early formative period of J's development was the period of the Psyche of Spencer. Here could be no stronger evidence of the essentially original quality of J's mind than its resistance to the Spencerian influence at a time when

David Masson in "Recent British Philosophy" first used nihilism

discipleship was so natural & easy for any philosopher favorably disposed to Science. "He left a Spencer's name to other types, linked with one virtue and a thousand crimes. The one virtue is his belief in the Universality of evolution — the 1000 crimes are his 5000 pages of absolute incompetence to work it out in detail." S. served J. in the role of a punching bag, & for many years he kept him in his intellectual gymnasium.

these up-ward & on-ward crusading people

Henry James on the tragic futility of Chauncey Wright: "the great intending & unproducing (in any tangible the just degree) bachelors of philosophy, bachelors attitude & of life" C. W. on J as "boyish" & hope "by laboring with him to get him into better shape!"

It is commonly said that James did not understand Peirce. J. himself said so, & Peirce agreed. It seems to be generally assumed that P. understood J. But it is to be noted that J. rarely claimed to understand anybody, whereas it was characteristic of P. to feel that he understood everybody — only too well.

Leslie Stephen on Henry Sidgwick: "A man has no right to be so fair to his opponents"!

a solid bit of work to take your stand upon
Mitteldings—neither this, nor that!

The crack-of-doom article for which I always anxiously look seems in no haste to appear.

Thomas Davidson coupled Jesus & Zola together.

Myers on Edmund Gurney: "He beat against the bars of our earthly prison-house, & he has forced a narrow opening thro' which we seem to breathe immortal air".

While Gurney became the dearest of the English circle, it was the "divine" Shadworth Hodgson upon whom J. drew most heavily for philosophical sustenance. In explaining why the greater Hodgson was neglected while the lesser Bain & Spencer were widely read, J. said that while these abounded in concrete illustrations, with H. "The concatenation of the thoughts is worth". Hundreds of pages of meticulous analysis of a peculiarly elusive sort, in which the begining slips away before the end is reached.

Hodgson on Bradley's "Logic" as "written in German tongue": colored by the after-glow of old association.

My books are no slight burden, physically speaking, for your book-shelves.

So many kind & good friends drop away & leave us bare & bared to the weather.

a friend in the enemy camp

"Dry, but clean in the extreme, like a beautifully prepared museum skeleton, with all the soft tissues & juices & warmth gone but white ivory left." pluralistic, his fate is in the scales

Charles Renouvier's voluntaristic & fideistic philosophy influenced J. most. J's derived his theory of "Will-to-believe" from R's Logique Rationnelle and Psychologie Rationnelle

"The line of philosophic progress lies not so much thru Kant as round him".

But J. was haunted by the rhythm of the Hegelian dialectic & felt that it revealed a genuine aspect of reality. In his Varieties he suggests that H's "sense of a defeated X being with all its otherness soaked up into itself" came originally from a mystical feeling & was afterward rationalised by the intellect.

"My ignorant prejudice against all Hegelians, except Hegel himself, grows wusser & wusser. Their sacerdotal airs! & their sterility! Contemplating their navels & the syllable Oum!"

Royce to J: "Munsterberg is an immense success. His English is charming. The students love it as a mother her baby's last battle".

even he came to a poor second ran in different grooves unforeseen way

On Royce: "In spite of his great technical freight he carries, & his extraordinary mental vigor, he belongs essentially among the light skirmishers of philosophy. A sketcher & ~~pile-driver~~ popularizer, not a pile-driver, foundation-layer, or wall-builder."

The fact that J. was an American accounts for the peculiar Catholicism of his psychology. He benefited by the new movements in German, French and English psychology without surrendering himself wholly to any of them. (I call Avenarius a cad.)

"No mode of thinking is against any other, except false and illogical thinking." (on Science as ~~antipathetic~~ antagonistic to philosophy.)

One often has the feeling that psychology was his legal wife and philosophy his preferred mistress.

You can carry a heavier freight of facts

Hugo on Napoleon in Les Misrables: "Il génait Dieu." (S. Butler on Herbert Spencer: "He is like nature to Fuseli — he puts me out" — Notebooks p. 138)

"Cut Wundt up like a worm, and each fragment crawls; there's no <u>need vital</u> in his mental medulla oblongata ... he isn't a genius, he is a professor — a bee whose duty is to know everything and have his own opinion about everything ... He is the finished example of how much more education can do for a man".

3 schools of psychology: the conscious (introspective), the unconscious (psychoanalytic) the anti-conscious (behavioristic).

has turned a bad corner
veered towards philosophy

The French praised Psychology as "malicieusement bonhomme"
While Sully, reviewing it in the Mind, thought it, as Dewey
said, "A fine good bk, but too lively to make a good
corpse & every scientific bk ought to be a corpse".
Psychical research was only one of many examples of J's fondness
for excursions to the scientific underworld. His freedom from
prejudice against theories of dubious repute was converted into
something more positive in his chivalry. He not only tolerated,
but preferred, the despised & rejected.
"Wundt begins to encroach on God's omniscience".
admiring antipathy of Santayana's philosophy "perfection
of rottenness".
"like the elephants' trunk which uproots a tree or picks
up a pin, your brain produces Grundzüge der Psychologie
& the paragraph on Emerson Hall with equal ease".
Schopenhauer: "Anyone can sympathise with another's sorrow
(Mitleid), but to sympathise with another's joy (Mitfreude)
is the attribute of an angel".
Howison: "What your genuine philosopher most craves is

cf. R. de Campoamor: El hacer se immortal cuesta la vida (making us immortal costs our life.)

Whymant

praise, rank, coarse praise. Harris calls it recognition.

* "The great use of a life is to spend it for something that outlasts it."

2 kinds of faith: the fighting faith & the comforting faith (will to believe) (Varieties of Religious Exp)

Santayana: "But I know you are human, & tolerant to anything, however alien, that smells of blood".

Peirce was largely devoted to the exposition of ideas which James explicitly rejected.

The idea that pragmatism originated with Peirce was originated by James who was born a pragmatist as truly as P. While it is clear that this is the idea which Peirce helped to lodge firmly and centrally in J's mind, it is by no means clear that this was P's idea. In any case, P's pragmatism became so different a thing from the one which J. attributed to him that he felt obliged to change its name although he did not decline the honour. "pragmaticism which is ugly enough to be safe from kidnappers". Pragmatism is thus J's misunderstanding of P. (Peirce, judged by the tone of his letters, is just a disgruntled, nastily sour, crankily acute)

"Omniscience of this nasty sort, numbering the hairs on our head".

Bradley sought to drive a wedge between James & Schiller which operation James resisted.

Solemn as an Owl & tender as a dove

Fascism connects with Pragmatism, Mussolini acknowledged James, Sorel & Nietzsche as his masters, though Fascism would be anathema to J.*

"O my Bergson, you are a magician, & your book is a marvel ... the aptness of your illustrations, that never scratch or stand out at right angles."

"Un foyer dont j'étais là, dont on recevait chaleur et lumière" (these words of Bergson's on James fill my eyes with tears).

The neurasthenic James enriches the radiant James

* Perry took up the issue again in In Commemoration of Wm. J. 1842-1942 (Columbia) (P. 75-78). But Ronald Cary Williams digs up J's kind words for Bismark & Prussia (96, 120) & acidly politely points out that "of the philosophical roots of totalitarianism' detailed by M. Perry — subjectivity, technologism, anti-intellectualism, tribalism & uniformitarianism — the pragmatism of W. J. embraced all but the last two" (120); "not a philosophy rich enough to accommodate all 'facts' but a jumble of contradictory philosophies." In spite of emphasis on Open-Mindedness & the Biological approach, he did not dare to break down the taboo on sex-problem. The 1375 pp. of the Psychology include 2 very proper pp on love & 1 on the sexual function which is very frank — about Rats.

↓ But W. J.'s affection for the individual which makes him anti-intellec-

Sensation & Intuition, by James Sully

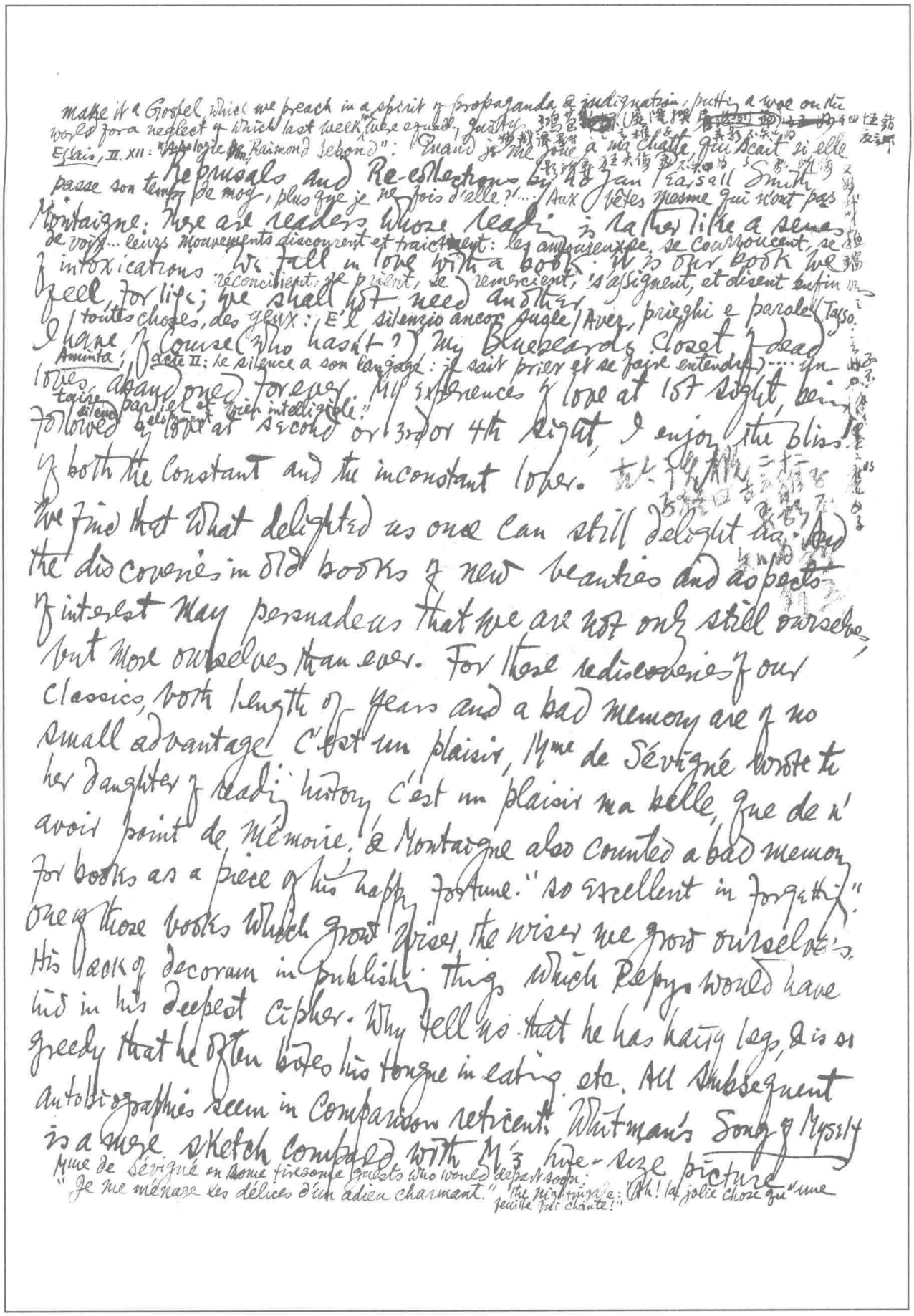
The Aesthetic Aspects of Character: 2 principal conditions: (1) previous moral culture with its accompanying enlargement of sympathy — national prejudice greatly circumscribes our aesthetic vision of the character of foreigners. (2) a certain development of intellectual curiosity: in primitive aesthetic conceptions of human nature, bodily attractions received the greatest attention, & of moral qualities those which habitually display themselves in striking objective shape, such as courage. It is not only sympathy, it is interest.

A Long Retrospect, by F. Anstey

As a friend, I may stretch a point in his favor

The book appeared without preliminary flourish of trumpets.

He took it much better than I expected, although he did not conceal his opinion that I was abandoning the bone for the shadow.



Mme Sévigné's devotion to "that eternal daughter of hers" [illegible] Walpole & Fitzgerald.

"The Autobiography of Montaigne" by Marvin Lowenthal

"'Tis to much purpose to mount upon stilts, for when we are on them we must yet go on our own legs."

Man cannot escape the law of his own being: "And sit we upon the highest throne of the world, yet sit we but upon our own tail."

Pilgrimages: Where Julie & Saint-Preux & Lord Edward Bomston sighed & sorrowed, or passed those long matinées à l'anglaise of sensibility & silence.

Sainte-Beuve: himself a relentless cross-examiner of the illustrious dead, he must not complain if he in turn is made the subject of a post-mortem enquiry.

Time is not only the great Devourer, he is also the great Discoverer: new facts are continually coming to light, new documents are published; past events as they recede appear in truer proportions. & new vistas open. the great enrichment of retrospection.

Literature—that useless ornament & flower, as S-B. described it, that delicate superfluity of life, which is the precious & least perishable of all things on this perishable earth. It is quite possible, S-B. says, to have judgment without taste; judgment is deliberate & can give its reasons; taste enjoys & suffers. Taste is, indeed, but the most subtle of the senses, & so strictly analogous to the palate that no one in S-B's opinion could be a consummate critic who was insensitive

* What a poor record had taste to show for itself in the ages! What masterpieces had it not rejected, in what contortions & conceits had it not delighted!

S-B. "La jeunesse est trop ardente pour avoir du goût. Pour avoir du goût — il ne suffit pas d'avoir en soi la faculté de goûter les belles et douces choses de l'esprit,

to the subtle flavours of foods & wines. But taste is not enough, though it is the foundation of every th.:* the critic should be a scholar as well as a voluptuary.

Gide: "The possession in youth of any th. like perfect taste was an almost certain proof of the absence of genuine ~~gt~~ talent!" Gide, Journal, I, 12

The emancipation from over-certainty, the temptation to explain too much, to reduce the infinite & deep complexity of things to the working of a few easily comprehended laws. It has been said of S-B. that he would have liked to put up as warning on the confines of criticism, "Scientists & philosophers will be prosecuted" In the man of genius there is always something of the sorcerer; the critic could surround & interest him, could study his environment and narrow his circle; the magic circle, however, still remained, & within it the magician still performed his miracles.

He could, when he chose, apply the most subtle methods of aesthetic analysis; the touchstones & crucibles & delicate scales were in his laboratory for his use when he wanted them. But his interest was mainly historical and "moral" in the liberal French rather than in the narrow English meaning of that word — an amateur d'âmes.

Dante has described how, as he stood with Beatrice in the Sphere

il faut encore du loisir, une âme libre et vacante, redevenue comme innocente, non livrée aux passions, non affairée ... désintéressée et même exempte du peu trop ardent de la Composition, non en proie à sa propre verve insolente; il faut du repos, de l'oubli, du silence, d'espace

auteur de soi" (cited in Nietzsche: Kunst und Künstler, §105, Werke XI, S. 577).

Gibbon: "The unerring Sentences of Time" did not sweet for years on end.

& Mercury apparitions drew near him like the fish in a fish-pond who gather together where food is cast into the water.

Gertrude Jekyll: their friendship, as with most of Britten's friendships, is a kind of cat-&-dog relationship.

To feel that our friends are ashamed of us is not pleasant; but to feel ashamed of a friend!

Delicate hosts of steel grapple their souls together. I have invented the word Milver to describe those who share a fad in common; it also provides an echo for silver which is otherwise without rhyme.

It is in my experience an advantage for an author to have two or three fastidious readers whom he can imagine sniffing at his pages without disdain (55). Who is the Cracking of his formidable whip's made me write. / What awakened his most passionate attention was the vision of an idea incorporated in a living person, moved by his lineaments & finding expression in his discourse & manner.

On Re-reading Pater: He gave them an inner standard of distinction selection, refusal; imposed upon them almost a religious attitude, instructing them to sift out of the crudity of their young experience all that seemed beautiful & significant & strange & to treasure above all things those slavings of pink gold. What he said of Plato may be applied to himself: "a sort of sensuous love of the unseen!" A painter of portraits of masters of abstract thought: Plato, Pico della Mirandola, Marcus Aurelius, Montaigne etc.

Michael Field: Between our pens and our purses there was but the most remote relation. A chill of discouragement would fall each time more heavily upon us, when, over the parapets of our ivory towers, we dropped our little, laboured masterpieces, one after the other, into abysses of silence that seem to have no bottom.

"a double-headed nightingale" Katherine Harris Bradley & Edith Emma Cooper. Although the cup of success was soon dashed from their lips, they never forgot that intoxicating flavor. It proved, as early success so often proves, a poisoned draught. 28 dramas full of grandiose passions, dreadful deeds of lust & horror. 8 vols of lyrics.

They perpetrated this appropriation in pious obedience to that law of possession which, inscribed in Heaven, is not on earth, decrees that objects of beauty belong to those who love them most. But my notions of private property were crudely legalistic. poems in which, as in translucent amber, they have embalmed some little incident of their quiet lives.

Engl[illegible]

English Aphorists: Bacon in his Advancement of Learning draws a distinction between 2 ways of writing: writing in "Method" (formal discourse) & writing in Aphorisms. The latter a "broken" way of stating truth, the presentation of knowledge "in growth", "pith & heart." In the Wisdom books of the Bible, in Ecclesiastes, in the Proverbs of Solomon, in Ecclesiasticus, we possess large collections of them. It is in France, however, that this way of writing has been most carefully cultivated. due to La Rochefoucauld's distillation of bitter experience. Its name, however, Maximes, was not, as Schopenhauer pointed out, a happy one, since L. R's sayings are not really either maxims or reflections, but rather flashes of intuition, such insights into human nature, for which a correcter name would be aperçus. Lord Morley & Dean Inge both think that English lit. is meagre in its store of aphorisms — due to their ignorance.

The word "aphorism" meaning literally a definition or distinction, is of medical origin. 1st used by the Aphorisms of Hippocrates which brief, detached sentences begin with "Art is long, life is short". But already before his date Heraclitus: * "Character is destiny", "We cannot step twice into the same river", "The waking have one & the same world, but the sleeping have each a world of their own." Distinguished from

* of Novalis: Schriften und Briefe. Hanser. "Aus Heraklits Bruchstücken."

axiom or theorem which is not concerned with human life, & from epigram which is lacking in general import. Synonymous with Maxim, apothegm, "sentence" & "gnome". Collections of aphorisms are unsuitable for prolonged reading: hence Fitzgerald: "Few books are duller than books of Aphorisms". Fragments of experience, gleams of light, rather than the steady glow of a larger illumination — "in growth". "life" as Dr Johnson said, "is not the object of science; we see a little, we little". They are no flights of fancy, but smack of the world we live in. It is from these, rather than from any systematic treatises on human nature, we can learn with most profit what stuff we are made of. Also in poetry, e.g. Pope. A proverb comes in a private mint. The metal must be current — "What oft was thought but ne'er so well expressed". Apt to be sententious bore, a dealer in commonplaces. We are all sick, as Emerson says, when what should be the greatest truths flat out into shallow truisms. Hence the necessity of being caustic. A malicious thought, a cattivo pensiero more amusing than charitable one. Lyrics are expressions of illusions & joys, but aphorisms, disenchantment. Aphorists are not panegyrists

Platitude & Paradox.

of human nature — except Blake & Emerson.
Paradox is another pitfall. "Almost every wise saying has an opposite one, equally wise, to balance it."
The necessity of this form of expression, the need to be brief & sharp & pointed, tends to limit it to the portrayal of the obliquities & follies of human nature. A Vauvenargues tried to restore to aphorism what La Ro's aphorisms had so seriously damaged — man's belief in the nobility of his own nature. If the Marquis is a noble soul, the Duke is a better aphorist. These acute & penetrating phrases which puncture man's pretensions & bring him disinflated to the earth. Like that infusion of myrrh into the festive goblet which, as the poet old divines tellas, renders the wine of life bitter, but makes it wholesome.
Each aphorism should contain, as Hazlitt said, the essence or groundwork of a separate essay; it should be the concentration or residuum of much meditation, & it must glitter with the finest sheen; for "weight", as one of our masters of this art has expressed it — "weight without lustre is dead". Like shooting stars, they seem to leave a shining track behind them; like flashes of lightning they reveal the familiar world in a sudden, strange

shows us the ways that move the bedizened puppet.

* "State-business is a cruel trade; Good nature is a Bungler in it." "The Government of the World is a great thing, but a very coarse one, too, compared with the finesses of speculative knowledge."

illumination; the accompanying din alarms us, till, from far ranges of experience, echoes return in long reverberations ★ to confirm them. Bacon the earliest English aphorist. In his aphorisms, we already find 2 characteristics which mark the English as contrasted with the French aphorism. The French aphorism, bitterly pessimistic, seems to be written with Sulphuric acid. Bacon prosaic worldliness, what he himself called "the wisdom of rats & foxes", concerned with the externals of conduct rather than with analysis of inner motives. The prudential Saws & shop Maxims of Franklin. Imagination & Poetry in wit. (Ste-Beuve hoped Thiers in his room on the Chesterfield) Next English Aphorist is John Selden (Table Talk) "The preachy tone of voice was as important as the whining of a lover"! Mysogynist, Mrs Poyser's answer is adequate: "I'm not denyin' the women are foolish; God Almighty made 'em to match the men!"

Next George Savile, Marquis of Halifax, * in whom, as Sir Walter Raleigh has said, "we enjoy the rare delight of finding John Bull a wit." ** "Thoughts & Reflections" our nearest parallel to the French collections of this kind. His Advice to a Daughter contains the following maxim. "A husband without faults is a dangerous observer." "There is a smell in our native earth, better than all the perfume of the East." "A fool hath no dialogue within himself." "A busy fool is fitter to be shut up than a downright madman."

* you have forgotten La Rochefoucauld: L'espérance, toute trompeuse qu'elle est, est pourtant moins à noap mener à la fin de la vie par un chemin agréable (168) "He who thinks his Place below him, will certainly be below his place"

"They who are of opinion that money will do everything, may very well be suspected to do everything for money." "Many men swallow the bait cheated, but no man could ever endure to chew it."

"Hope is generally a wrong guide, though it is very good Company by the way!" * "Love is frequently out of Breath when it is to go up Hill, from the Children to the parents." "The most useful part of wisdom is for a man to give a good guess, what fortune think of him." "Friendship cannot live with Ceremony, nor subsist without Civility."

The next great dishonest is Lord Chesterfield, Halifax's grandson. The famous clash or encounter of this piece of delicate porcelain with the huge iron pot. The world which he knew so well, the world he had mastered & enjoyed & which after retiring from it, he viewed with complete disillusion. Was that limited but lucid world of 18th-cent France, whence its illumination spread over the rest of Europe. Of this finished cultured Epicurean Master of the art of living, Lord Chesterfield was the most accomplished representative in England. Most young englishmen of condition were, in his opinion, little more than brutes: they had made indeed the grand tour abroad but had learnt nothing from their travels on which they had wended together in drunken debauches, returning home as rude & polished he said, as Dutch skippers from a Whaling expedition. unlicked cubs. deft anti-thesis & phrasing, or happy repetition of one word. Models de Roch. et La Bruyère. Ste-Beuve calls him La Roch. of England, &

Chesterfield: "We can often forgive those who bore us, but we cannot forgive those we bore." "Learn to shrink yourself to the size of the company you are in." "While people may say what they will, but one passion is never cured but by another." "Youth is a state of continual ebriety." "Of the multitude ever desirous into the right, it is always for the wrong reason."

his letters were letters that Horace might have written to his son, if Horace had been a parent. Art of pleasing, Art of flattering. "Few men can be men of pleasure; every man may be a rake." Even Johnson who dismissed the letters as "teaching the morals of a whore, & the manners of a dancing master" was forced to admit that his correspondence "should be put into the hands of every young gentleman."

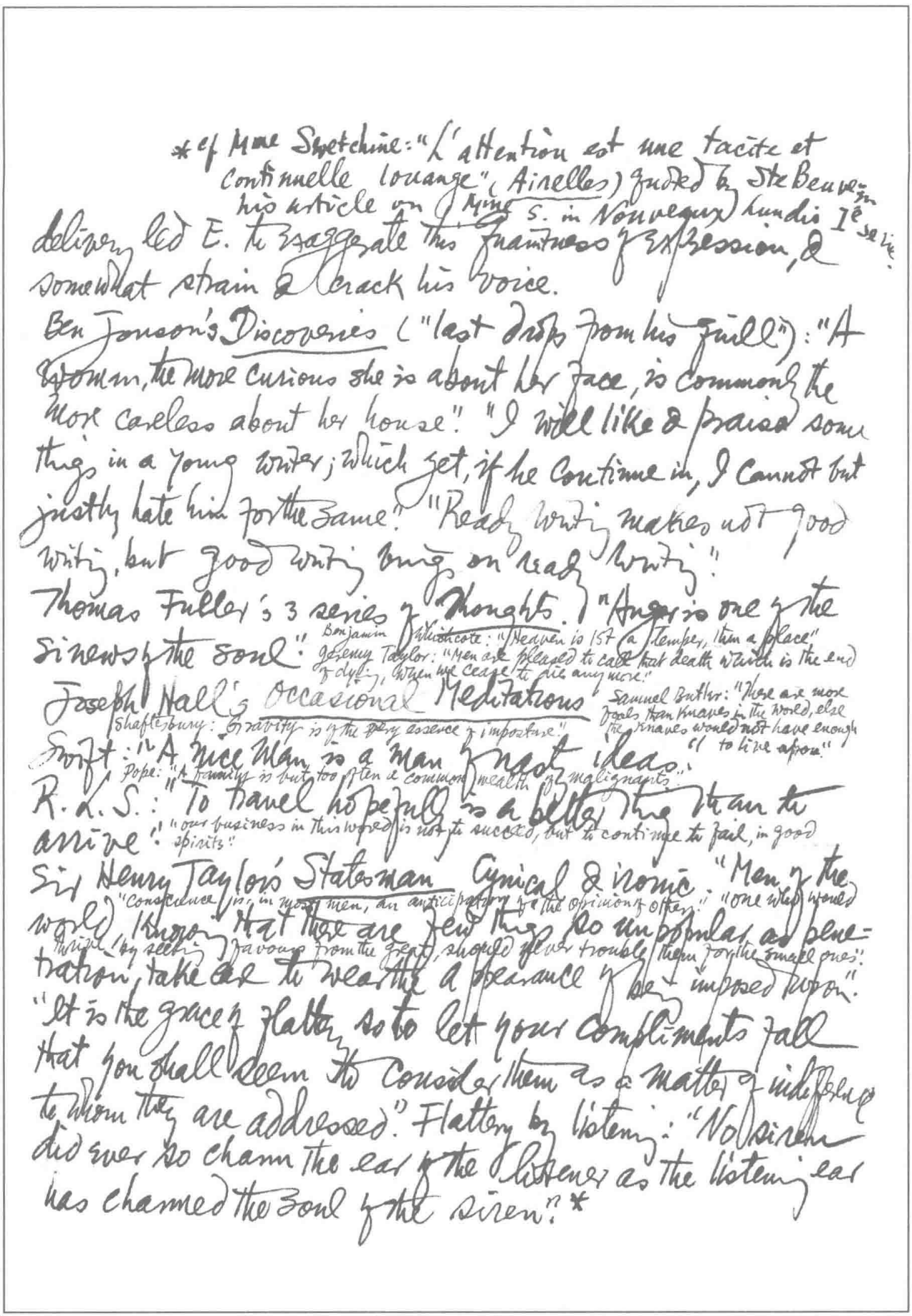
Time has changed into delight the terror of those lightning strokes of sarcasm: we listen safely across the intervening years to their thunder. Johnson the greatest of English aphorists. He went through life, making mountains out of molehills bestowing what he called the "grandeur of generality." As Mr. Desmond MacCarthy says finely: "We cannot be in his company long without becoming aware that what drawn us to him so closely is that he combined a disillusioned estimate of human nature sufficient to launch 20 little cynics, with a craving for love & sympathy urgent enough to turn a weaker nature into a benign sentimentalist."

Blake's aphorisms in The Marriage of Heaven & Hell & his other prose writings, are, as Swinburne says, the quintessence &

* "Not for dimensite traps, not himself" cf. The thief is sorry that he's to be hanged, not that he is a thief

* unfortunately L.P.S. overlooks his Observations on Reynolds.

fine gold of his alembic. Tiny but pregnant like Greek aphorisms ("Know thyself", e.g. "Damn braces. Bless relaxes"). Mysterious oracular quality: "One thought fills immensity" ** Hazlitt returns to the flat earth. Characteristics. "It is the business of reviewers to watch poets, not of poets to watch reviewers". "To give a reason for anything is to breed a doubt of it." "Those who are at war with others are not at peace with themselves". "Ladies grow handsome by looking at themselves in the glass". Vitriolic like Chamfort. Emerson the last great aphorist who has written in English Essays like Bacon's a mosaic of detached thoughts & aphorisms. "A man's growth is seen in the successive choice of his friends." "Each sentence an infinitely repellant particle". Journals "Children are all foreigners. We treat them as such". "In skating over thin ice, our safety is in our speed." "Every hero becomes a bore at last" "We don't forgive a giver. The hand that feeds us is in some danger of being bitten." "Take egotism out, & you would castrate the benefactors." "Poets are not to be seen." "A flash of thought is the only conceivable prosperity that can come to us." "A sympathetic person is placed in the dilemma of a swimmer among drowning men; if he gives so much as a leg or a finger, they will drown him." "Democracy becomes a government of bullies tempered by editors". luminous with a kind of poetic radiance, less flashy than Blake's, but more serene. "In every work of genius we recognize our own rejected thoughts; they come back to us with a certain alienated majesty." Unfortunately the habit of oral



* cf Mme Swetchine: "L'attention est une tacite et continuelle louange" (Ainelles) quoted by Ste Beuve in his article on Mme S. in Nouveaux lundis 1er Se Liv.

deliver led E. to exaggerate the frantness of expression, & somewhat strain & crack his voice.

Ben Jonson's Discoveries ("last drops from his pen"): "A woman, the more curious she is about her face, is commonly the more careless about her house." "I will like & praise some thing in a young writer; which yet, if he continue in, I cannot but justly hate him for the same." "Ready writing makes not good writing, but good writing brings on ready writing."

Thomas Fuller's 3 series of Thoughts. "Anger is one of the sinews of the soul."

Benjamin Whichcote: "Heaven is not a temper, but a place"
Jeremy Taylor: "Men are pleased to call that death which is the end of dying, when we cease to die any more."

Joseph Hall's Occasional Meditations

Samuel Butler: "There are more fools than knaves in the world, else the knaves would not have enough to live upon."

Shaftesbury: "Gravity is of the very essence of imposture."

Swift: "A nice man is a man of nice ideas."

Pope: "A friendship is but too often a common wealth of malignancy."

R. L. S.: "To travel hopefully is a better thing than to arrive".

"our business in this world is not to succeed, but to continue to fail, in good spirits."

Sir Henry Taylor's Statesman Cynical & ironic. "Men of the world know that there are few things so unpopular as penetration; take care to wear the appearance of the imposed upon."

"Conscience is, in most men, an anticipation of the opinions of others." "one who vowed himself to seek favours from the great, should never trouble them for the small ones": "It is the grace of flattery so to let your compliments fall that you shall seem to consider them as a matter of indifference to whom they are addressed". Flattery by listening: "No siren did ever so charm the ear of the listener as the listening ear has charmed the soul of the siren."*

Fulke Greville: "We confess our faults in the plural & deny them in the singular."
Duke of Wellington: "Nothing except a battle lost can be half so melancholy as a battle won."
"All soldiers run away, madam!" "Always make water when you can."
Lytton: Paul Clifford: "Yield to a man's tastes & he will yield to your interests."

Walter Bagehot, Samuel Butler, Oscar Wilde. Churton Collins (Dean Inge called our attention to him) especially in one of his reviews (never reprinted): "Truth is the object of philosophy but not always of philosophers." "Envy is the sincerest form of flattery"; "There can be only one end to marriage without love & that is love without marriage." F. H. Bradley. Jowett: "Vulgar probably is more the fool & nowhere worse taste, than in a churchyard." Sydney Smith: "Manners are the shadows of virtue." "Lightning must be free with heaven." Rossetti: "no thumb can get rid of his own name by giving it to another."

Bernard Shaw's Maxims for Revolutionists "Vulgarity in a king flatters the majority of the nation." "After all, the wrong road always leads somewhere." "Why was I born with such contemporaries;" "Martyrdom is the only way in which a man can be famous without ability."

Santayana: "Those who cannot remember the past are condemned to repeat it." "Society is like the air, necessary to breathe, but insufficient to live on." "Reason is not a force contrary to the passions, but a harmony possible among them."

A visit to Sevenoaks: Thomas Fuller (not Fuller of The Worthies but a physician) Right Thinking & Acting Maxims instructing his son

an air of golden mediocrity envelops the place

"we do not injure truth every time we do not speak it."

John Fuller. "Keep thy eyes wide open before marriage; & half shut afterwards." "Indulge not a drowsy Timber in Bed. In the Grave there will be sleep enough." "If thou lookest too often in thy Glass, thou will not so much see thy Face as thy Folly"

Captain Shandon: in Pendennis, i.e. Wm. Maginn. Moral in spots. Its (the World's) distribution of rewards & punishments would be mostly ludicrous, were it not so cruel. Certainly poor Dr Maginn who trod the primrose path so gaily, by no means deserved the wretched fate allotted to him. Catitia Landon figures as Miss Bunion at Mrs Perkins in Thackeray's Xmas Books. Being conscious of the nature of their friendship, the genial Irishman & the gushing spinster paid no attention to the warnings of their friends. Fine scholar & racy stylist. Fine papers on "Macbeth" & Farmer's Essay on the learning of Shak. found only 5 readable lines in Adonais. One infinitely witty book The Maxims of Sir Morgan O'Doherty, Bart. Which embodies the sparkling essence of his convivial life. P. 192: "In literature & in love, we generally begin in bad taste." "He whose friendship is worth having, must hate & be hated." 193: "If a woman has had more than 3 husbands, she possess them. Avoid her."

Penseer: indefatigable pursuer of the butterflies & dusky moths of Thought. Carlyle as called by Grierson

The Rembrandt of English Prose: that mingled fire & gloom. His sense of the mystery of existence, exasperated as it was by insomnia & ill-health, led him to create a new kind of shudder (a night-marish, somnambulistic sensation for which he invented a vocabulary for its expression, thus shedding on many of the scenes in his own life, a spectral mist, out of which grotesque faces gaze on us with awful eyes in silence. & "Spectre" is his favourite word. His exacerbated sense of hearing made him acutely sensitive to sound; & perhaps on account since the Hebrew prophets made such constant use of audible sensations in the phrases & metaphors of his writing. His book on the French Revolution is a tone-poem. Ah! he wrote in one of his letters, could he but play on a violin or trombone, he could then express the inexpressible meaning in him. But like Sir Thomas Browne & Jeremy Taylor, he was a poet in his prose, but he was more prosaic than they in his poetry. The richness of his later style due to (1) his immense vocabulary with its "depth of fathomless adjective" & (2) the use of idiom & spoken speech with its free syntax.

on the "grand similes" à la Jeremy Taylor in Henry James. P. 294-

Donne's Sermons: The insistence on moral commonplaces, the intolerable of human frailty & the menaces of fearful judgment on it — with all these stock subjects, Donne like his contemporaries filled his sermons. He had also the unhappy faculty of developing to the utmost the faults of any form of literary expression he addressed. Gosse gives him a bad eminence over the most unreadable of them all. Dean Milman was surprised at the popularity of Donne's preaching in his day (Annals of St. Paul's Cathedral 2nd. Ed., P. 328). Even a great prosemaster than a poet. Coleridge "D's poetry must be sought in his prose". cf. Grierson & Saintsbury. The great subject of Sin specially occupied him; his poetic sensibility & sensuous nature made the allurements of the flesh very real to him; like St. Augustine the memory of his own transgressions & of the excesses of his youth was always with him; & his treatment of the psychology of Sin is written with a modern subtlety & analysis.

Coleridge on T's "oceanic reach"

Jeremy Taylor: Johnson said of Prior that he "poached for prey among obscure authors". Swinburne: "I must steal the word I want," Dryden calls Milton "celestial Thief." Coleridge compared T. to Shakespeare & inspired hands with a "love" of T. Also Hazlitt. Holy Dying: "May Crucified & his pallid host [illegible] feel from the battlements of heaven."

Neither a thinker, nor a psychologist, still less a Mystic, & no fear a stylist. 332. Why, good Heavens! From the point of view of Style, that whole Continent [North America] could now sink beneath the sea, & never leave a ripple!

Fine Writing: Time spent in labouring to perfect one's style is, Mr Read tells us, just so much time wasted. Mr Murry says it is worse than this, for nothing could be more dangerous than the notion of poetic prose. The disconcerting fact may first be pointed out to these critics that if you write badly about good writing, however profound may be your convictions or emphatic your expression of them, your style has a tiresome trick of whispering: "Don't listen!" in your reader's ears. The Cambridge critic F. L. Lucas administers a thorough trouncing to the patron saint of the esoteric cult of style Flaubert. (Nothing striking. But gentle rebuke of Murry & Read).

Jeremy Taylor: "When a little water is spilt from a full vessel & falls into its enemy dust, it curls itself into a drop & so stands equally armed in every point of the circle dividing the forces of the enemy, that by that little union it may stand as long as it can; but if it be dissolved into flat ways it is changed into the [illegible] & possession of the dust."

Looking Back: an autobiographical Excursion
by Norman Douglas.
a face like that is an insult to the Creator.
[The Japanese Evile-parfum, a reward from his mistress for finding her stray pet dog, is used as a receptacle for Calli-cards] It would be a pleasant amusement for the winter of one's days to pick out a card here & there & see what memories it can evoke; to delve into those varied strata of one's own existence & disinter, maybe, some fragment either dim or still clear-cut, of that life which has gone before.
We got on swimmingly. [a discussion of the School Poe attended in England under Arthur E. Bowen]
Miss Isabel Kerwin: Wrong name. Memories of an all too brief love-affair, while the syringas were blooming; one of those thoroughly happy, thoroughly unclouded love-affairs which are rarer than one might suppose, seeing that there is nearly always a little fly of some kind in the ointment.
Professor Dr Heinrich Zschalig: Persons with such impressive names ought to leave a mark on one's memory. I have no recollection of him.
Do what I would, by word of mouth or note of hand, I was unable to get them back; each time he discovered a fresh excuse for keeping them a little longer.

going at that pace, I should be good for nothing at forty.

The legal maxim that the greater the truth, the greater the libel.

One of those mortals who cannot bear their own society. An endless round of visits, & not a moment's repose.

Hotel porters are the greatest brigands unhung, & should be made to disgorge their prey whenever possible.

Mr Ashley Dukes, Assistant Editor, Vanity Fair ?

Some few Jews are born centrifugal. The herd-system & team-life were repugnant to my brain.

A good story was told of Schweininger and Bismarck. When 1st summoned to prescribe for the old man's health, S. naturally asked a good number of questions; so many, that B. lost patience & said: "I hate doctors who plague one with questions." "Then Your Highness had better send for a vet. They don't plague their patients with questions."

The drum, with its nervous pulsations, is the life of such dance music, its very heart beat.

A young subaltern in India killed a tiger. His parents anxious to have the dear boy buried in their family vault, wired to the Colonel of his regiment: "Please send poor James home to us all expenses paid." After many months after an unreasonable length of time, a gigantic coffin arrived, on opening which the rose horrified to see a dead tiger. They wired to India: "Some mistake here tiger in coffin not James". The Colonel replied: "tiger in coffin James in tiger!"

an authentic bore, saturating you to a swooning-point.
It was a wrench at the time, like the extraction of a tooth; one feels relieved afterwards, cleansed & purified.
The aridity of this district must be seen to be believed.
She afterwards married well, displaying a fine judgment in the selection of her spouse.
Edward Thomas was so austere, conscientious & incurably monogamous. 3 books a year - a dog's life. I'd sooner have been blacking boots. His genius was rendered sapless by those daily harassments & drained of all its freshness. What he lacked was a little touch of insolation, a little je-m'en-fous-t-ism.
an elephantine wife & a kittenish daughter.
with no reputation of their own to lose & no respect for that of others.
Flashy women dripping with diamonds
That was a close shave. Fortunately I was not in the marrying mood just then, though she was. Here came a critical moment, when, as usual on such occasions, I put a slice of the sea between us. Napoleon was right when he said that a last retreat is the only chance of victory in affairs of the heart.
sit on their investments & watch them growing.
Uranians are more close-fisted than hetero sexuals, self-centered.

a flea-bite strike her off the list That was a wrench
companionable on the surface, yet wrapped in his own pursuits.
Slowly he revived & took a new lease of life; it is the way of
widowers, & of widows.
F. W. Mann on Proust: "he deblatterates".
The trump card was still in my hand.
De Mortuis nil nisi bonum. Vide it nil nisi verum I should
like to say what I think of him. testifies to a bestial lack of
refinement. One can be poor without being a cad. All men
fall into two main divisions: those who value human relation-
ships & those who value social or financial advancement.
He would never have married his wife, had she not been also a
pièce de musée. She held a record.
a foreign tourist's 1st encounter with Italian & spaghetti & his vain
attempts to swallow them — a kind of hara-kiri, hopeless & entangled
in their coils. both of us were on our knees.
What are a few fees, when you ought to be setting the Thames on fire,
By the aid of Science millions of the best of our race are annihilated in
a moment; & its aid millions of the worst are artificially kept
alive. a capacious tum & mind, obscene to the marrow
The society of this voyage was a liberal education & I would not
have missed that experience for worlds.
Would Lawrence never learn to be more succinct, & to hold him-
self in hand a little? Diffuseness is a fault of much of his work.
Dreary waste of words, flatulent passages. Aaron's Rod

invitations & deep pulls himself to that trouble argued him off the floor

lays bare another aspect of his character, namely, his love of scoring
off people to whom he is under an obligation. ("Sir Wm's" letter.)
The Homeric Greeks never thanked the giver of a gift; they thanked the
gods whose instrument he was. In accepting aid we place ourselves
in a position of inferiority; the account must be cleared. One of
the most envy-bitten Mortals. Not a Bohemian, but an inspired
provincial with marked puritan leanings, had a shuddering
horror of Casanova's Memoirs. No poise, no reserve, no humour.
furious with a page for keeping 2 mistresses & [illegible]
with the same time [illegible] for abusing an [illegible] for [illegible] above the knee.
The surest way to win his regard was to make him suffer
small losses, to induce him to stand you drinks.
Vanity had made him more empty-headed than he need have been
She shrouds herself in a veil of mystery. To fall in love by
report is an oft-recurring motif in the Arabian Nights.
One can always trust to time. Insert a wedge of time &
nearly everything straightens itself out.
I did not know him well enough to fall under his personal
spell. I like somebody whom I can dislike, or at least, with
whom I can quarrel. There was no disliking Rupert Brooke.
a note of breezy obviousness in his poetry, a good deal of
le geste, a poorish emotional stock.
Harris thought he could ram himself down everybody's throat.
the last exponent of the art of living well—no matter at whose
expense.

come to end of our conversational letter, left stranded on some
he goes of his own judgment. desert island.
It never rains but it pours
refer to the Almight in the 3rd person
without bursting into Capitals.

Pot-Boilers, by Clive Bell.

Foreword: I was all for abandoning the project after I had read Mr Arnold Bennett's Vol. & recognised how much more readable his journalism was than mine. Your reader, I suspect, was of like mind. it was you, & you alone, who, by subtle & vain, confirmed my pride. "Obliged by hunger & request of friends" I can imagine myself printing under that classic excuse. Smite with the inexorable blue pencil. that "provincialism in time" which is what is most amiss with Mr Bennett's Critical apparatus. It is a great pity Mr B. should be provincial in any sense, for in the common he is not: but then why does he call Mr H. G. Wells a great imaginative artist? If by Mr B's standards we are to give (say) Marivaux his due, what's there left to say about Shakespeare? In my judgment Mr Wells, Mr Moore Mr Galsworthy are not artists at all. Our 3 best living novelists — Hardy, Conrad & Virginia Woolf, Anatole France, the best novelist alive (!).
knocks spots off Homer.
Montaigne was thoroughly normal in his ability to pass from foreign countries without surprising aught so alarming as a conversation. of those magically expanded views those sudden yawnings of sympathetic depths that nowadays every one may count on winning by a week in Manitoba, we find scarcely a trace. An affectation of superior ignorance, a golden mediocrity exalted the cult of moderation to the heights of sublime philosophy.

Ibsen was a reformer in the sense that all great artists are reformers; it is impossible to speak of reality without criticising civilisation. He sought that essential truth in men & women by which we should know them if the devil came one night & stole away their bodies; we may call it Character. Significance in irrelevance.

The greatest art is in a sense impersonal. We have no biographies of Homer & Sophocles, nor do we need them. Voltaire: "On doit des égards aux Vivants; on ne doit aux Morts que la vérité."

Miss Sichel has "restored" Mary Coleridge as a German archaeologist might restore a Tanagra figure. Indeterminate lines have been ruthlessly rectified & asymmetry has grown symmetrical.

The imagination of an artist works logically. Not fortuitously but by some mysterious necessity, does one vision follow another. architectural not sporadic, a valid castle in the air. ideas broke in her mind in showers of whims, & lay where they fell at haphazard.

To Peacock, collective wisdom was folly: he judged every question in politics, art etc. on its merits. Only Salisbury of all P's interpreters has understood & shared his point of view. He is the other side to every question; his way of looking at life is a perpetual challenge. He cultivated his prejudices; e.g. he could not abide

* So is Goethe, Heine, Schopenhauer.

* tobacco smoke. But his prejudices were peculiar to himself; they were not the prejudices of his age & state; neither were they of the kind that is fatal to free thinking & plain speaking.

The Victorians made the mistake about Carlyle that each age makes about its Carlyles. They took a journalist for a master. C. could make narrow-mindedness, brutality, intolerance & sentimentality seem noble.

rather slight & flimsy, incapable of holding up that lofty intellectual standard in the Foreword. Pert but not incisive. The petulant sniffishness is amusing, considering the fact that the essays are all work-a-day journalistic stuff à la Lanzaine. Strenuous effort to say things that cuts & hurts & startles. Here's a bouquet of "provincialism in space as well as in time". "Our 3 best living novelists — Hardy, Conrad & Virginia Woolf." "Anatole France, perhaps the best novelist alive" (Pp.11-12). "As an artist, Carlyle ranks with such faded rhetoricians as Châteaubriand" (p.86). "Each age has its Carlyle. We have our Ferrero & our Wells, to say nothing of such small fry as Faguets (sic), Marinetti, e tutti quanti" (88). A man who couples such names together is certainly not qualified to throw stones at poor Arnold Bennett. It is to his credit that, in spite his enthusiasm for his Sister-in-law, he can say judiciously call his Father-in-law's "intellectualism" "the enlightened" (144)

Value as Ethical Objection, by G. S. Jury

It was found that moral experience may be descriptively defined in terms of primitive psychological & social factors; hence the assumption that it is in essence definable in like terms. With the development of natural science, a redefinition of value (not merely a readjustment of values) takes place. Protests against "Naturalistic" ethics — Moore, Urban, Hartmann.

Value-Consciousness: Evaluation is more than a psychological attitude, it is an appraisal of reality.

The idea which is immediate in thinking is not the object of knowledge. When analysis of experience takes place the actual living fact is the process of analysis itself. We may analyse remembered experience, past ideas, & judgments. But ordinarily, living experience has other business. Ideas are its functions, not its objects.

Knowledge is utilitarian. Cognition & valuation form a kind of interlocking chain which keeps experience from ever falling apart. Thought is selective of that which it values for its content. Truth ~~itself~~ pursued because of its intrinsic as well as extrinsic value.

Ethics & Axiology: Logic concerns itself exclusively with truth, aesthetics with beauty. But Ethics, while having its primary concern with moral value, must consider truth & beauty in so far as moral conduct demands regard for them. While moral-value is not relevant to logic, truth-value is relevant to Ethics.

The inclusive view that Axiology is coextensive with Ethics.

Some particular property which is in itself non-axiological has been valued (e.g. pleasure) & has then been taken as an axiological principle for determining the value status of the whole class which characterizes. This is what Moore calls "naturalistic fallacy" – due to the use of an existential differentiating principle as an axiological principle. But on Moore's theory there is no axiological principle by which values of one kind may be differentiated from those of another

The Restrictive view, the exclusive view.

Scientific objectivity is approached whenever a judgment is formed with freedom from all psychological conditions peculiar to the one forming the judgment. Because in every ethical experience some psychological fact, such as interest or desire, is prominent, there is a tendency to substitute the concomitant psychological experience for the meaning of the ethical fact by which it is originally aroused — the fallacy of making the psychological conditions of an object's being experienced at all part of the definition of the object as it is given in experience. Thus the experience of yellow is conditioned by the existence of organic states, but not part of its meaning is those states. Interpretation of experience as having meaning depends on some irreducible minimum of meaning being given outright, as the intuitive sine qua non of the whole structure of meaning which experience comprehends.

Ethical objectivity may be (1) intensional, i.e. does the meaning of ethical terms require reference to subjective experience? (2) extensional: the existence & nature of ethical objects. One does not imply the other. a judgment upon a mental-state would not be made subjective by reason of its being a judgment upon a state of a subject. Unless what is predicated of it is some attitude of the subject passes the judgment, the proposition is as entirely non-subjective as though its subject were a physical object. When a genuine ethical judgment is passed, the judgment has logically an ethical character to be clearly distinguished from the psychological character which it possesses. Here are 4 general spheres of reference to which terms may have application & which may variously be referred to under the subjective-objective polarity. (1) objectivity = part of the subject-matter of one of the physical sciences. (2) the order of psychological fact (3) certain psychological facts belonging to the ideational order, capable of being true or false, logical coherence (4) the ideal, or a priori order of oughtness, interpretive & controlling experience. A sense of oughtness anticipates & does not wait from its cue from experience. All 4 are "objective".

A feeling may emerge out of the kind of indefinite background which lends itself to description also referral consciousness.

chooser about his clothes, nice & plump, cuddly
his neck would disqualify him in a beauty competition
she must marry over my dead body
have a chin-wag with you
Well got me slap-bang in the eye.

A judgment is a clear-cut individual matter. The Universality of judgment is not its capacity for becoming lost in the general human background of its origin, but is in its power to demand assent on the part of every other individual. And the demand is made not on the assumption that every other mind is a similar social product, but that it is an individual thinking centre working on the same principles.

Existentially the physical is basal to the psychological which in turn is basal to the ideational, but the ideational is not existentially basal to the ideal order. The ideal does not "emerge" from the ideational order; it gives it its meaning. An order of meaning principles actualised in (not superimposed upon) other orders of reality.

Ethical propositions may be expressed with validity in either of 2 modes: (1) characterising – valuation of the actual expressed assertively in either affirmative or negative predication (2) imperative – justification or denial of the authority of any given value to demand realisation, in terms of what ought to be. Ethical property is not a natural property, though it may be a property of natural objects.

laborious, diffuse. Assumes too much. Under the influence of Moore, Hartmann & Urban.

did not come home to his guts. to fully as a comp

*. Kemp Smith: Commentary on Kant's Critique.

Scepticism in Poetry by D. G. James.

By a curious irony, Mr Richards has chosen Coleridge as his patron saint in criticism, Coleridge, the 18th Englishman who emancipated him from the associationist psychology under which Mr R. still labours.

The "Prime Agent": Wordsworth & Coleridge based their view of the creative imagination on a doctrine according to which imagination is a primary factor in all knowledge whatsoever. They held that the imagination of the artist & the poet is recognised as essentially of a piece with the most prosaic knowledge of the world. The imaginative life is but a development from processes involved in the simplest act of apprehension. In defending poetry they do not envisage themselves as defending a world remote from the life of the market-place. To impugn poetry is to impugn everyday perception. Coleridge on imagination as "the prime agent of all perception" (Biog. Lit. ch. 13). The artistic "secondary" imagination, while like the primary has not only to build up; it has also to break down our everyday perception. This destructive element is the differentia of the poetic imagination. The burden of his argument is that the world as it is for "familiarity & selfish solicitude" (ch. 14) is none the less a product of imagination; that the primary imagination is to the world disclosed to "familiarity & solicitude" what the primary imagination is to the vast plurality of sensation. Cf. Kant who held that the mind is active in synthesis & in transcending what is merely presented to the mind in sensation.*

Whether or not the world consists of anything in addition to sense-data, it is certain that the world as we represent it to ourselves is not merely a

matter of sensations. Again, causal connection may be only a fiction of our imagination; yet we certainly represent the world as a system of such connections between substances. Even a "scientist" cannot "purge" (to borrow Mr Russell's word) himself of his imagination (cf. Outline of Philosophy, p. 121 ff. Mysticism & logic, p. 145 f). The atomic doctrine, e.g. as a picture of the physical world, springs from the imagination of the scientist. Generalisation, the essential process in science, which turns individuals into units is imaginative. Materialism is the imaginative scheme of science, an effort of imagination to overcome itself, to commit suicide. To try to imagine the world stripped of individual-ity is to try to destroy the imagination in the act of using it. Coleridge & Wordsworth, however, never overcame what they felt to be a dark opposition between poetry & science. Scientific imagination also secondary but abstract & limited to facts only. The Denial of the "Prime Agent": The primary imagination is the condition of our having a world of experience at all; the 2ndary imagination the condition of our having a world which, grasped in a fuller unity of pattern may yield a maximum of harmonised experience. When the imagination with-draws itself from this conscious labour of creation into the contemplation of a world to whose reality it is indifferent, it becomes fancy. Fancy supplies a release from the serious business of living; imagination gives a strong sense of the real world recreated. This world is personal to him — hence different from the world in science. Thus verisimilitude is a useless concept.

The view of poetry as the expression of imaginative perception is a sufficiently

ordinary one, though ignored by Mr Richards. A quotation from The Defence of Poetry sets the theme: Mr R. is concerned with "the interior of the lives of the poets". In his statement of the qualifications of a good critic (Principles, P.114), it is urged that what the critic has to study & judge good are "experience" & their value. He goes on (P.226) to eliminate even explicit reference to the work of art. What is emphasized is not our awareness of an object or set of objects, but the emotional-volitional results in us of the action of a "stimulus". (P.9) And his interest in poetry is therefore but an interest in one particular means by which "valuable" experiences can be produced; for presumably a "balance & reconciliation of impulses" such as great poetry is said to afford, might conceivably be produced by a harmless drug. Poetry has simply fallen out of this aesthetic. Such emotional-volitional effects, these will & must be. But they are attendant upon an act of apprehension which is central. "To say that the mental (~~neural~~ neurale) event so caused is aware of the black marks [the poem on the paper] is to say that it is caused by them" (P.90). Mr R. would have us believe that we can represent mental events as "caused" by physical stimuli in the same way as neural occurrences may be caused by physical stimuli! And the whole purpose of Kant's work, which inspired Coleridge, was to insist that it is not so & that the act of awareness is a creative act which may require for its occurrence the presence of certain physical factors, but which cannot be

reduced to terms. In Coleridge on the Imagination, he seeks to reduce Coleridge's theory of primary & secondary imagination to meaning nothing more than a modern form of association-which can accept (P. 60 f/n. P. 70). This kind of argument is a form of the self-mystification which in his book Mr R. attributes to Mr Hobart Reed. Failing to see that the "world-picture of science" is an imaginative construction. Self-contradictions.

The imaginative use of the language: Richards's distinction between the scientific use of language & the "emotive" use of it is false. Science also transcends sense-data, & speaks of "atoms", "force" etc. The business of poetry is so to use language as to compel re-creation by the reader of the objects which were formerly present to the mind of the poet.

A Book in the right direction, though not very acute in analysis & pointed in phrasing. Published the Romantic Society (1948) on Blake, Shelley, Keats, Coleridge & Wordsworth.

+Hence the Renaissance which is classical in doctrine, is romantic in nature because it is (1) revolutionary, (2) exotic, & (3), as Huizinga pointed out

Essays & Addresses on literature, by J. G. Robertson

the Reconciliation of Classic & Romantic! The critics of the 19th century revelled in classification. Paul Kaufmann: Defining Romanticism (Modern Language Notes XL, 1925). My New Interpretations of Romanticism (Discovery, I, 1920). The phenomena known as Romantic are amoebic & elusive; any definition we like to form has to be so much tinkered to meet divergences from our norm that it soon ceases to be a workable definition at all. Every land has its own romanticism. The lit. of the Renaissance we regard as classic; but judged by the criteria of later romanticism, it was essentially romantic. It was an energetic, individualistic revolt against the dead hand of the Middle Ages. Again the initiators of the French Classicism were men who insisted that literature must return to nature & reality — a demand which corresponds to that made by the heralds of romanticism. In fact, the spirit & principles which actuate literary reformers & revolutionaries at all periods of new birth, are pretty identical. Whether the resultant literature be what we are pleased to call classic or Romantic*.

All attempts to establish this difference upon racial psychology (as Mme de Staël did in De la littérature) are doomed to failure, in view of the complete & repeated mingling of the races. D'Arbois de Jubainville in Les Celtes depuis les temps les plus anciens (P. xi) even claims that the present inhabitants of northern France are more Germanic than the Germans, while the Germans are a Celtic race. Besides Mme de S's distinction has no application to mediaeval literature (Cf. Croce: Poesia

in Wege der Kulturgeschichte, primitivistic – a return to the Origins (quoted in Ernest Seillière: Le Romantisme et la Religion, P. 27–28.)
Taine: Lit. Angl. II. i, Babbitt: French Masters on Taine.
Germanica e poesia latina in Problemi di Estetica, pp. 458ff). Is not the great literature of Spain, even in post-Renaissance times, predominantly romantic? (Cervantes, Calderón & Lope). Dante & Ariosto & Tasso are purely romantic poets. In Schiller after a Century I pointed out S's apostasy from Germanic ideas & his acceptance of Voltaire's theory of drama. Goethe is classic in his maturity.

We Must 1st disabuse our Minds of the rough-&-ready identification of Classic with antiquity. That was a fallacy initiated by the theorists of the Renaissance & stereotyped by the classicists of the 17th cent. The essential criterion of Classicism may be narrowed down to dependence on the Latin ideals of a definite age. The Romans built up their literature on Greek models that is to say, on an alien literature which, viewed from a wide distance of time, appeared to them divorced from the realities of life. They thought that its apparent aloofness from life was a definite aesthetic principle of the Greeks; they did not realise that their influence was largely due to their defective knowledge of the life which the lit. reflected. The men of the Renaissance were laid a similar disadvantage. A truly classic poetry became a poetry that ignored individual experience & actual facts of life. W. Worringer in Formprobleme der Gotik: "The Teutons were not the sole creators of the Gothic. The disposition towards Gothic is to be found wherever Germanic blood mingles with that of other races; Celts & Latins had an important share in its development." Gothic is the product of race-fertilisation. Romanticism is essentially a result of fertilisation from without.

* the finest essay on this subject. Unfortunately ignorance of Stendhal's Racine et Shakespeare & failure to bring spiritual polarity to bear upon racial fertilisation. Threads remaining dangling.

Fritz Strich: Deutsche Klassik und Romantik, oder Vollendung und Unendlichkeit, ein Vergleich – Classical quest for perfection, unity, completion vs the romantic striving after the ever-changing & never-attained realisation of the perfect symbol. Realistic static vs. idealistic or progressive; in the one classic world there is no longing & old memory – only a present that strives to make itself eternal vs. the romantic endeavor after infinity & eternity.

From the very 1st, germ held out the hand of fellowship to Classicism; Conciliation was inherent in its Weltanschauung. To it poetry was contemporaneous with life, not, as to Classicism, a thing apart from life.*

The 18th Century: the age of the Crusades & the 18th century are preeminently the epochs of literary cosmopolitanism.

Germany rose to greatness by borrowing from her neighbors, by assimilating their ideas; she was the jay in peacock's feathers.

Franz Grillparzer: Byron: "a devil of a name, to be sure, for posterity, but they must learn to pronounce it" (Jan. 1821). His early popularity had to be atoned for by a life-long misappreciation. All his life-long G. was haunted by the dread of insanity. A padlock was upon his lips. His 1st play Die Ahnfrau enjoyed a success which, to his disgust, grew from year to year & threatened to overshadow all his later efforts. Schiller: Wallenstein: Das eben ist der Fluch der bösen Tat
Dass sie, fortzeugend, immer Böses muss gebären.
fortor Veget

to abate one jot or tittle of his independence to appease
the many-headed monster

Carl Spitteler: Lachende Wahrheiten. sets its way time in the end
Gottfried Keller: Ein gutes Buch frisst sich schliesslich durch
The Gods of Greece in German Poetry: 4 essays on Ibsen, Kierkegaard
Enten—Eller (Either—or)
with the best will in the world, as Heine once said in Geständnisse
no man can tell the truth about himself
The spirit of travel in modern lit: travel, exoticism, milieu was
a very much more important factor in ages when moving about the
world was attended with difficulty & danger, than in the days of the
railway, the steamship & the aeroplane.
Flat-footed & commonplace both in thought & in style
with the exception of the 1st essay.
A Critical Medley, by Eric Partridge.

Greek Philosophy (Thales to Plato), by John Burnet.
A man who tries to spend his life in sympathy with the ancient philosophers will sometimes find a direct contribution forcing itself upon him, the grounds of which can only be represented very imperfectly by a number of references in a footnote. Thus histories of philosophy are often more of a hindrance than a help. They seem only to interpose another obstacle where there are obstacles enough already. (1) Philosophy is not mythology. Mythology is not even the germ from which philosophy developed. The Greeks themselves had cosmogonies long before the days of Thales, but there can be no philosophy where there is no rational science of some sort. Now rational science is the creation of the Greeks. If the Egyptians had possessed anything that could rightly be called mathematics it is hard to understand how it was left for Pythagoras & his followers to establish the most elementary propositions in geometry. The Egyptians were not without a certain ingenuity in the solution of particular mathematical problems, but there is not the slightest trace of anything like general methods. We know Plato's opinion of Egyptian mathematics (Laws, 747b, 657ff). And it is stated that, though hexagons are common on the Egyptian monuments, the pentagon is never found (Zeuthen: Histoire des mathématiques p. 5). The truth is that we are far more likely to underrate the originality of the Greeks than to exaggerate it, & we do not always remember the very short time they took to lay down the lines scientific inquiry has followed ever since. Plane & solid geometry, astronomy. The physicians of Alexandria discovered the nervous

system, but the native Egyptians though accustomed to some thousand years to embalm dead bodies, show astound^ ignorance of the simplest anatomical facts. The Greeks achieved what they did, in the first place, because they were born observers. The anatomical accuracy of their sculpture in its best period proves that. The Egyptians never learnt to draw an eye in profile. Further, the Greeks always tried to give a rational explanation (λόγον διδόναι) of the appearances they had observed. This they expressed by saying that every hypothesis must "save the appearances" (σῴζειν τὰ φαινόμενα); in other words, that it must do justice to all the observed facts (cf. Paradise Lost, viii. 81).

2) But while philosophy is thus intimately bound up with positive science, it is not to be identified with it. If we look at Greek philosophy as a whole, we shall see that it is dominated from beginning to end by the problem of reality (τὸ ὄν). In the last resort the question is always, "What is real?" No matter what the answer given may be, where that question is asked, there we have philosophy. The rise & progress of the special sciences depended on its being asked.

In one of the tales Thales is the type of the unpractical dreamer, & falls into a well while star-gazing.

The spirit of Ionian civilisation had been thoroughly secular, & this was one of the causes that favored the rise of science. The origin of this secular spirit is to be found in the world described by Homer. The Olympian gods are frankly human, except that they are immortal & more powerful than men. To the religious consciousness the word "god" (θεός) always

* The resemblance between the Greek conception of "religion" & the Chinese one is striking. Pantheism is a "polite atheism." cf. J.A. Scott. Unity of Homer VI, "Gods or Heroes"!

means an object of worship, & this is just what distinguishes the gods from other immortal & powerful beings (δαίμονες). In Homer, however, the distinction is obscured. Hesiod did even more than Homer to dissociate the idea of God from that of worship. Many of the gods in the Theogony were never worshiped by anyone. It was just this non-religious use of the word god which made it possible for the Milesians to apply it to their primary substances & their "innumerable worlds." That way of speaking does not bear witness to any theological origin of Greek science, but rather to its complete independence of religious tradition. A people brought up on Homer could hardly think of the gods as moral beings, though they were supposed to be the guardians of morality. Almost the only divine attribute they possessed was power, & even that is retained chiefly as a foil to human impotence, a thing of which the Ionians were deeply conscious.* The note of "Enlightenment" is the note of all the Ionian schools.

Xenophanes was convinced that Homer & Hesiod had been directly responsible for the moral corruption of the Greeks. "They have ascribed to the Gods all things that are a shame & a disgrace among mortals, stealings & adulteries & deceiving of one another" (Fragment. 11). And this he held was due to the representation of the gods in human form. Men make gods in their own image; those of the Ethiopians are black & snub-nosed, those of the Thracians have blue eyes & red hair (16). If horses or oxen or lions had hands & could produce works of art, they too would represent the gods after their own fashion (15).

* cf. Montesquieu: Lettres Persanes LIX

took the gods of Mythology one by one & reduced them to meteorological phenomena, & especially to Clouds. And he maintained there was only one god — namely, the World. It is a simple reproduction of that special use of the term characteristic of the early cosmologists generally.

Aristoxenos tells us that the Pythagoreans used medecine to purge the body & music to purge the soul. In the Phaedo Sokrates quotes a saying that "philosophy is the highest music" which seems to be Pythagorean in origin. The purgative function of music was fully recognised in the psychotherapy of these days. It originated in the practice of the Korybantic priests, who treated nervous & hysterical patients by wild pipe music, thus exciting them to the pitch of exhaustion which was followed in turn by a healthy sleep from which the patient awoke cured (cf. Enc. Brit. "Tarantula").

The word "philosoph" was 1st used by Pythagoras. The Pythagorean doctrine of the three lives, the theoretic, the practical & the aphaustic: there are 3 kinds of men, just as there are three classes of strangers who come to the Olympic games — lovers of gain (φιλοκερδεῖς) who come to sell & buy, lovers of honour (φιλότιμοι) who come to compete, & lovers of wisdom (φιλόσοφοι) who simply come to look on (θεωρεῖν). This seems to imply the doctrine of the tripartite soul commonly attributed to Plato (See my ed. of Phaedo 68c, 2, note). The comparison of human life to a gathering like the Games was often repeated in later days (Menander, fr. 481, Epictetus, ii, 14, 13) & is the ultimate source of Bunyan's Vanity Fair.

Hardly any school ever professed such reverence for its founder's authority as the Pythagorean. "The Master said so" (αὐτὸς ἔφα, ipse dixit) was their watchword.

The very style of Herakleitos's fragments won for him in later times the epithet of "the dark" (ὁ σκοτεινός). He is quite conscious himself that he writes an oracular style, & he justifies it by the example of the Sibyle (fr. 12) & of the God at Delphoi (11) who "neither utters nor hides his meaning, but signifies it". He agrees with Xenophanes about Homer, but Xenophanes himself falls under an equal condemnation, & is mentioned along with Hesiod, Pythagoras & Hekataios as an instance of the truth that much learning does not teach men to think (16). The Delphic precept "Know thyself" was a household word in those days, & Herakleitos says "I sought myself" (fr. 80). Also: "You cannot find out the boundaries of soul; so deep a measure hath it" (71). "The dry soul is the wisest & the best" (73). "You cannot step twice into the same river" (41). "War is the father of all things" (44) (it is just this opposite tension that keeps things together, like that of the string in the bow & the lyre[45]). God is "beyond good & bad" (fr. 57, 61).

Leukippos, the founder of Atomism, was the 1st philosopher to affirm the existence of empty space, the Pythagorean void being identified with "air".

It is not to religion but to science that Protagoras & Gorgias take up a negative attitude, & we shall never understand them if we

- Phaedo 89d. The warning of Socrates against "Misology" or hatred of theories. It is just like Misanthropy which arises from ignorance of the art of dealing with men.

lose sight of that distinction. The "age of Sophists" is an age of reaction against Science. They all aim chiefly at practical ends — "goodness". In the great controversy about Law (Conduct νόμος) & Nature (Science φύσις) Protagoras is on the side of the former — hence "Man is the measure of all things"; & his attack on Mathematics (Arist. Met. B, 2. 998a, 2f). He was a strong believer in organised society, & the champion of traditional morality.

Kallikles: "Might is Right", anticipates Carlyle & Nietzsche. In the Republic that is the doctrine maintained by Thrasymachos. This however, is not a complete ethical nihilism. Might really is Right. That is a very different thing from saying Right is Might.

In speaking of his relation with young men Sokrates habitually used the language of love. To understand this, we must remember that at Thebes & Elis & in the Dorian states attachments of this kind were a recognised institution. They had their origin in the romantic relation of knight, squire & page in the Greek Middle ages, & they were believed to have great value for Military purposes. In the Laws (636 bsq.) Plato criticises the institutions of Sparta & Crete on the very ground that they were favorable to the abuse of such relationships (cf. Phaedrus 253 e). In the Ionian states generally they were considered disgraceful (Symposium, 182 b).

Studies in the Cartesian Philosophy by Norman Smith.

Preface: When Huxley declares that Descartes advanced beyond his age & anticipated what would be the thoughts of all men 200 yrs after him, he has mainly in view D's achievements in the natural sciences. A very different estimate must, however, be made of his work in metaphysics: all that lies outside his philosophy of nature, or is not illumined by a reflex light from it, remains in essentials scholastic in conception.

The Problem: With D. philosophy made a fresh start: a new set of problems had arisen. For the Greek philosophers, man & nature are inwardly related. The Soul, Aristotle teaches, realises itself in & thru the body. Matter & form are separable only by abstraction these aspects of reality, which Aristotle in distinguishing reconciles, are by D. held apart as absolute opposites. Between man & nature, between soul & body, there is on D's view, no internal kinship. The conjunction of the human body with the immaterial soul must be regarded as an ultimate fact, explicable only as due to the arbitrary will of God. Absolute spiritualism made to complement an equally extreme materialism. Souls are conceived as scattered points of life in a universe of dead matter.

It was in Stoicism & thru Christianity that the antagonism between man & Nature came to be felt. Thru the Christian conception of the value of each human soul, the individual was separated out from the cosmic Whole & given an independent reality With the passing of the Greek civilisation, men became hermits; the consciousness formed an inner world of its own. A Mge

list of the problems upon which Augustine (the writer of the 1st autobiography) wrote treatises — divine grace & individual sin, predestination & the freedom of the will — reveals the break with the Greek modes of thought. Augustine turns the problem of knowledge back into 3 insoluble mysteries. (1) how the unextended mind can contain images of an extended World (the doctrine of representative perception). As a consequence of this doctrine, A. formulates the Cogito ergo sum as the sole immediate certainty in De Civitate Dei (Lib. XI. Cap. XXVI). Mind unextended yet located in the extended (De Quantitate Animæ, Cap. XIV) at a particular spot in space. (2) how mind can know external objects, & yet be ignorant of those internal parts of the body with which it is in immediate connection (De Anima et ejus Origine, Lib. IV, cap. VI). (3). "Neither the heaven of heavens nor the nethermost hell [are (sic)] the tests of our incapacity]; it is our own selves that transcend the limits of our knowledge" (Ibid. cf. Confessionum, Lib. X. Cap. VIII).

The Renascence philosophers spiritualised nature. But for Descartes, one single event, motion in space, alone takes place in nature. All the manifold qualitative differences, that appear to be revealed by the senses are the original creation of Mind. Hence nature becomes the opposite of mind — Cartesian dualism. But if the spiritual world & the material world are in absolute antagonism, how is the fact of knowledge which involves their interrelation, to be accounted for? The answer is representative

perception. It is a mistake to think the Cogito ergo Sum as the really ultimate element in his System; it is a consequence of the doctrine of representative perception which is itself a consequence of his dualistic starting-point.

The Method: The raison d'être of philosophy lies in its attempt to carry us over from probability to knowledge, & if it fails to do that, it fails altogether. "He who doubts much is no wiser than he who has never thought"

Though Descartes adds to intuition deduction, he does not mean by the latter anything really distinct from intuition (Reg. III) Deduction is but a series of intuitions. Intuition shows itself to be not an isolated particular act, not an instantaneous photograph that once taken can develop no further, but a growing capacity of the mind for truth, each new truth serving as an instrument for the discovery of others. For Descartes intuition is the source of all our knowledge.

Descartes petitio principii lies in his very principles which he holds to be truths evident by the natural light of reason, to prove God's existence & then guaranteeing the validity of reason by the veracity of God. The ontological argument by itself merely proves a necessity of thought, the necessity of thinking God as existing, if we think Him at all.

D's criterion: the necessity which constrains us to think in a certain way is likewise a necessity which governs real existence. D. not only interprets that criterion as meaning that what is inseparable

in thought is inseparable in the real, but also adds the negative interpretation that in the case of ideas between which the Mind can perceive no connexion, the existences corresponding to them must also be unconnected. What misled him was the scholastic doctrine that each substance has an inseparable Essence, secular, to itself which constitutes what it is, & that a sharp line can be drawn between this essence & all else. This conceptual atomism is the direct opposite of the modern scientific point of view, & of Descartes' own point of view in his Physics, according to which to know any material thing we must relate it to other things & ultimately to the whole universe. Applying his criterion, interpreted in this negative way, Descartes separated all qualities from Mind & Matter except thought & extension respectively. Sensations & feelings must have been introduced into Mind, & motion into matter from outside — by God. His Metaphysics is, the demonstration of the impossibility either of explaining one finite fact from another, or of deducing the finite rationally from the infinite. Use is required in order that his System which thus comes to be only dualistic but also atomistic, may march at all, even in an artificial galvanised manner, the conception of a third kind of reality capable of bringing about such connection as the finite substances, be they spiritual or material, cannot by themselves achieve. This is the real ground for D's inevitable assumption of God's existence.

Thought, D. emphasises, is purely passive in knowledge, being governed

wholly by its objects (cf Médit V. at the beginning). Though the mind is free to think or not to think such ideas, once thought they govern our minds. Thus, Conceptions separate themselves out from the subjective life of Feeling & imagination, & set themselves over against the mind as passive. The "ideas" are innate, i.e. created by God; What the mind has to do is simply, by its attention to throw on them the light of Consciousness. Hence Descartes cannot explain error, thought being passive & "ideas" being given by God. But D. in making out the opposition to matter, has all along taken the self or Mind as active. Now that he has shown the mind in thinking to be passive, he has either to deny that it is really more ~~passive~~ active than material bodies, or to withdraw his definition of its essence as Consisting in pure thought. D. is therefore forced to assert that it is not thought but Will that forms the essence of Mind.

One inevitable consequence of the mathematical method is the identification of a causation with explanation. If all things follow from their grounds in the same way that the different properties of a triangle follow from its definition, the one possible form of Connection between real existences must be that of logical dependence. (Spinoza: Ethica I. 3; also Epistola a. 4.) Cause & effect = ground & consequent. Cause becomes substance & effect its quality. We must, Spinoza says, start straight away with an adequate idea of God, & in it by analysis discover all else. But the dilemma

the most flagrant of all offenders.

only if we start with the idea of an absolute all-containing reality, can we deduce all reality from it; yet on the other hand if we start with it, we have it already, & need not proceed further. Locke's empiricism all-important & alone emphasised at the start of the Essay, dwindles in extent & in importance as the Essay proceeds. (especially the 4th bk.)

Mind as tabula rasa – cf Aristotle: De Anima, III, 4, 429b30 & Descartes: Reg. XII. Recherche de la vérité par les lumières naturelles

In attack on the Cartesian identification of causation with explanation, Hume throughout emphasises the time-aspect of the causal relation

As early as 1764 we find Kant strongly condemning the mathematical method: "Nothing has been more injurious to philosophy than mathematics; i.e. than the imitation of its method in a sphere where it is impossible of application" (Untersuchung über die Deutlichkeit der Grundsätze der natürlichen Theologie und der Moral, Werke (Hartenstein) II. P.291). While mathematics starts from conceptions which, as arbitrarily constructed by the mind, are known exhaustively; philosophy deals with given data that in their obscure complexity resist analysis. The rationalism of Kant is one of very modest pretensions

A Study of Kant, by James Ward.

though his chief work, Kritik der reinen Vernunft is on the whole his most elaborate performance — the merest patchwork or mosaic of scraps.

In the case of human experience it is possible to have a psychology from the over-individual standpoint of Bewusstsein überhaupt. Human experience is not merely individual or epistemologically subjective; it is also trans-subjective (or epistemologically objective).

Schopenhauer: Fragmente zur Geschichte der Philosophie, §13 (Noch einige Erläuterungen zur Kantischen Philosophie) — on anthropomorphism of scientific concept.

Anthropomorphic, not logomorphic, is the origin of our experience. The earliest subjective analogy is that by which we come to recognise our fellow creatures as other selves, as "ejects" & not merely as objects. Poet, savage & Philosopher live in an anthropomorphic world. Hegel describes the moon as "a watery crystal that seeks to still its thirst & so sets up the tides" (Encyclopaedie, III, §268, p. 151. Kant admits the starry heavens that filled Kant with awe as the rash of a human skin" (Kategorienphilosophie, "the anthropocentric standpoint of our spatial intuition". Experience, as I have perhaps reiterated too often, is just the process of becoming expert in experiment (The Realm of Ends pp. 412 ff).

What Kant calls transcendental is psychologically transsubjectiv

* But how about the value & qualities of the poem under Contemplation
It is these which gives tang & tone to our aesthetic experience ?

Poetry & Contemplation, by G. Rostrevor Hamilton.

The Principles of Literary Criticism I found exceedingly stimulating. It's enquiries went deep. It struck to be fundamentally right in the emphasis it laid on the complex harmony of poetic experience: & it seemed, in nearly everything else, to be fundamentally wrong.

Poetry, whose medium is that of words which we use for all the debate and business of life, is most liable to providing matter for discussion outside the aesthetic sphere.

We come to a poem, as to any work of art, with all sorts of pre-dispositions each with his own kind of sensitiveness, his own degree of culture, his own attitude to life. The different make-up of each leader vitally affects the quality of experience which he can get from poetry.

Poetry has value for most people: they rightly think of it as an amenity added to life. And, so far, all is well: but they often mistake this adventitious and rather faint pleasure for an experience of poetry in its full & true quality.

(1) Preparation: a process of adjustment, grappling with obscure meanings etc. (2) Appreciation: a sympathetic insight achieved. An experience of Contemplative imagination, having a unique tranquility, in which the elements of Sense & Thought & Feeling actively combine.* (3) Effects: incidental, but may reconcile us to a harsh world or suggest a moral. (4) Nervous activity: accompaniments of all the above happenings.

The study of nervous impulses, as affected by poetry, is not a study of

poetic experience. According to Dr Richards, the unconscious impulses are supreme: the quality of experience — the conscious delight in poetry — is not to be trusted (P.L.C. P.132). He makes it clear that by "Mental Events" he means happenings which are sometimes wholly unconscious (cf. P.L.C. footnote to P138, & P.86). The moral running thru his book is that the essential function of the arts is to increase the activity & promote the health of the physical system. Emotions are merely incidental — & unreliable signs of value. (P.132). He doesn't recognise any values that are specifically aesthetic. The values throughout the P.L.C. are those of a Utilitarian ethic. A prudential morality is thought enough to account for the diversity of the human drama. "Belief in the soul" is no doubt "desperate" from a point of view which accepts the physical world as the ultimate reality (P.105), but, so, surely, is the attempt to extract consciousness from neural movements. a dogmatic intolerance. A confusion of physiology with psychology, & ethics with aesthetics. A puritanical fear of thrills, emotions. A confusion between the enjoyment of poetry & its after-effects ("freedom & fullness of life" etc).

Our experience is not a whole consisting of parts (cf Time & Free Will P.164). The world of experience is not a quantitative world: the "Content of Consciousness" (to use a convenient but offensively spatial metaphor) never quite falls apart, and we cannot make it fall apart, as we can chemically analyse a body. If we pretend that we can, we are merely — in Coleridge's phrase — "contriving a

Defence of Bradley against Richards (P. 86 ff)

theory of spirit by mechanic matter". The solidarity of our inner life.
Driesch: "In the last resort we must never forget that a perception
is also a feeling & a thought is never quite free of a feeling & perceiving"
(The Crisis in Psychology, P. 23).

I "interested" in this" (aesthetic)
I" " interested in this (practical).
I' interested in this (speculative).

The difference between Poetic & ordinary Experience: Poetic Experience
has less of What Bradley calls "Mass", more clarity, less violence.
E. M. Bartlett in Aesthetic Minimum = "It may be expressed as
knowing What it is to feel anger or fear rather than being actually
moved by the one or the other".

Sensible, salutary attacks on Richards. Clever
application of Bergson. But lacking in profundity and grasp.

verbal contortionist

Armour for Aphrodite, by T. Sturge Moore

our aesthetic judgments proceed not from uncultivated senses, but from a biased cultivation of them, founded on false analogies between science & art.

"Tous ceux qui se regardent comme au-dessous du niveau humain dégringolaient au-dessous."

Beauty names the value to each of us of things we like to gaze at, repeat or listen to, even though we expect no practical changes to be wrought by them.

Sensual objects prompt to action, to practical change: sensuous appearances merely stimulate contemplation — a delighted contentment with actual experience. The provinces wherein these adjectives are applicable overlap, but the two modes of approach remain strictly distinguishable. Even the mouth of a French woman who says that her child is "joli à croquer" need not water, in spite of the latent cannibalism of the phrase.

Beauty indefinable like blue & red — the admirable appearance of an organised whole. Something that may have value even when it is to be for ever quite unknown. It is no more subjective than light.

A poem may remain equally admirable even after we have discovered that its doctrine is really foolish. Nevertheless one poet may be greater than another whose poetry is equally beautiful, because more of his thought is a part of a well-proportioned immaterial structure of great beauty.

Logic fails like a chisel against diamond.

No geometrical proportion abstracted from the sensuous whole of which it forms part can be conceived of as beautiful, nor does there appear any likelihood of one geometric construction being preferred often or constantly, but preferred often or constantly to another therefore that vases & pictures can be so analysed is no proof that they were so planned.

Beauty is equally psychological that occurs in the psyche. The psychologist can only unravel the thread as he finds it, but he can furnish no criterion by which to prefer one tangle to another. The work of art is a result; its value does not depend on its past history but solely on its relation to admiration.

Truth is ever beautiful more for verisimilitude, but only when this is arranged in certain proportions with other qualities. Realism therefore is incorrect. Besides there is enough beauty of high quality (Music, architecture, etc) in which verisimilitude is either absent or plays an insignificant rôle, to put this contention out of Court.

Beauty is not defined but more named, as colors are; it is an attribute of wholes, as size & shapes are.

Beauty is not practical, we can neither eat it nor use it. We kiss a woman, not her beauty. Of Flaubert in Goncourt: Journal 1864. 18 January.

Beauty is often as distinct from its sources as the rose is from the manure which feeds the tree's roots.

* No! You try to keep your perception of Beauty chemically pure, and dismiss emotion as "heterogeneous". But: emotion is in itself a perception, and emotion of one kind of beauty is differently toned from that of another.
Emotion has small value in itself & only becomes precious when related to worthy experience. There is no distinctively aesthetic emotion, the thrill of pleasure caused by a work of art cannot be distinguished from that due to a flower or sunset save by this difference of source.*
Beauty is as entirely objective as light, though our appreciation of it is dependent on the integrity of our faculties, as our ~~production~~ perception of light is on the health of our eyes. No value can be added or taken from a work of art save by altering its structure. Herein aesthetic value is totally different from commercial value which waxes & wanes with adventitious circumstances. Beauty is a real value just as truth is, & quite unaffected by human error in regard to it.
Though past should help us prize fresh encounters with beauty, to demand that new conform to ancient art is absurd.
No masterpiece sets an aim or is a goal: for more literally, it incites to rivalry.
Emotion is prized according to the company it keeps.
Damn "Significant Form" to hell. Art is realism applied to the Ideal, exact verisimilitude reporting things neither seen nor heard nor touched on earth. A poet only makes his poem when he reads a fair copy.
Art is the lucky flash, but also the patient pursuit, & the resultant satisfaction enlarges the personality.

*Soit! But, works may be equally beautiful without being similarly beautiful. Your conception of beauty is too lunaemic. Even you yourself admit the two kinds of literary excellence. "Beauty as Colour"

As the artist attains to his full integrity by growth which demands ever new self-repression, so does a work of art by growth suggest its own castigation.

Every artist contracts defects and mannerisms which betray his identity — sign that he had rather not have signed, & like the criminal's thumb-mark, help the expert to track him. Genuineness is not excellence... The artist as distinct from the man, has personality — cannot be defined merely by fault & limitation. His best work owns step, bearing, & grasp of its own, being irrepressible, these delicate, with an incidence such as occurs for no other master.* Pictures & poetry are always beautiful for a particular reason i.e. because their constituents are organised to a nicety: never for a general reason as that they are classical or romantic, realistic or the reverse.

A thriving spirit is far hungrier than a healthy body.

Croce needs to learn what the little bird taught Francis Jammes: "Qu'une chose est belle n'est pas dire chose" [Cf. his brother's quotation from Butler on the flyleaf of Principia Ethica I. Imagination is not expression. The value of the work of art is never that it is faithful to a mental picture but always that it is able to move us [Alas! the show is given away]. Besides, every artist sees & loves aspects that he has not; but there is no colour as such, but only blue, red etc.

* Cf Pater on Flaubert (quoted in Scott James: Making of Literature)

Things may be alike in beautiful without being alike in beauty; just as red, blue are alike in being colors without being alike in color.

— Moore's monistic conception of beauty, instead of being objective, is a concept

Pictures & poetry are always beautiful for a particular reason, i.e. because their constituents are organised to a nicety: never for a general reason, as that they are classical or romantic.

Music consists in a procession of sounds; the 1st that contribute to its beauty are no longer audible when the last burst on the ear. Literature as obviously consists of a double procession of sounds & meanings both occupying precisely the same time. Men of letters may be divided: (1) those who achieve constant felicity with the Indian file of sounds (2) those whose success consists solely in marshalling their trooping meanings. Defoe, Stendhal exceeding (2); Swinburne, Mallarmé (1).]

no means of representing. Language, which is wiser than most of us, distinguishes all these things that the doctrine would confound.

Taste is the faculty evolved by the continuance & frequent recurrence of admirations; liking & wonder combine it. Diminish liking & indifference takes its place, & where wonder becomes curiosity the result is as dry as dust. Taste grows by the experimental process as knowledge does, only its criterion is beauty not truth, and demands admiration, not comprehension. Be severe of your taste as it now is, but do not rest content with it.

Why adopt opinions? Much better adopt an orphan.

-nal abstraction.

"For Beauty can alone be seen by admiration. The intellect cannot see it." p. To know something about it is not to enjoy it. C153. Refutation of Richards & Croce. Good! But what is "admiration" and "enjoyment"? They are not "addition's reaction" or "heterogeneous subjective complement" p 41? "necessarily subjective added"? P. 45.) How can Taste be "grown"?

Exhilarating reading: sensitive, incisive, uncompromising. Hard knocks at Richards (without name), Croce, Alexander, etc. Unfortunately bogged down by his theory of objectivity. Marred by occasional sophistry & bully dogmatism. That he is not quite at his ease in his theory see note on P. 19. Nods now & then in spite of vigilance. E.g. Beauty as "an intrinsic value", absolutely independent of human feelings, & "Emotion of small value in itself" (P. 54) only "prized according to the company it keeps" (P. 57). But "the value of the work of art is always that it is able to move us" (P. 89). "Move"? Again he considers the "admired sensuous appearance of an object" the kernel of our aesthetic experience & dismisses emotion aroused in us by this object as "heterogeneous", "necessarily subjective complement" or "additions" (PP. 41 et seq.) Why "admiration" not a "subjective complement"? Again the passage at the top of this page. The verbal contortion in the 1st sentence is amazing. Does he mean that "admiration or enjoyment" is in aesthetics what

representative perception is in epistemology? the word "see" used to save the appearance of objectivism. Emotions dismissed, intellect dismissed, existence of "a distinctively aesthetic emotion" denied. What is this "admiration" or "enjoyment" which "sees" Beauty? Its psychological status?

the metaphor of a Chinese shirt (verisimilitude) on P. 30, & that rose & manure on P. 39 alike from Grosse, see Aspects & Impressions on George Eliot, & review of Fausset's Tennyson.

My own opinion on Beauty is like Taylor's on Good (see Philosophical Studies) which I have arrived at independently out of much thinking and studying actual judgments of authors: i.e. the qualities which we call beautiful are objective, but beauty is not. Moore confuses perception of beautiful thing with judgement of beauty. On the other hand, to say that aesthetic judgment is entirely subjective is nonsense; it is controlled by the object. The fact that everyone has his own dislikes and likes shows that one cannot change the things we dislike into what we like, i.e. objective in spite of ourself. The subjectivity is in the judgement; conflicting judgments correlative

Robert Browning: The Pied Piper of Hamelin.
And even spoiled [the rats] the women's chats / By drowning their speaking
With shrieking and squeaking / In tones of different sharps & flats.
Home Thoughts from Abroad: Oh, to be in England
Now that April's there.....
..... the thrush sings each song twice over,
Lest you should think he never could recapture
The first fine careless rapture!
A Grammarian's Funeral:
This man said rather, "Actual life comes next? / Patience a moment!
Granted I have mastered learning's crabbed text, / Still there's the comment
That before living he'd learn how to live — / No end to learning:
Others mistrust & say "But time escapes: / Live now or never!"
He said, "What's time? Leave Now for dogs & apes! / Man has forever....
That low man seeks a little thing to do / Sees it & does it:
This high man, with a great thing to pursue, / Dies ere he knows it.
That low man goes on adding one to one / His hundred's soon hit:
This high man, aiming at a Million, / Misses an unit.
This Man decided not to Live but Know.
Andrea del Sarto: A common grayness silvers everything:
Ah but a Man's reach should exceed his grasp,
Or what's a heaven for? All is silver-gray
Placid & perfect with my art.
Rabbi Ben Ezra: For thence — a paradox
Which comforts while it mocks, —

cf. In Armies it would be the Naked Pike Ideal? How

Shall life succeed in that it seems to fail:
What I aspired to be, / And was not, comforts me. — Browning's!*
House: "Unlock my heart with a sonnet-key?"
Did Shakespeare? If so, the less Shakespeare he!

Byron: The Vision of Judgment
except that household virtue, most uncommon, / Of Constancy to a bad, ugly woman.

Rossetti: The House of Life: A Sonnet is a Moment's Monument,—
Memorial from the Soul's eternity
To one dead deathless hour.

*Cf George Forster: Ist es nicht eine sehr richtige Bemerkung, daß man überall den Menschen das Ziel weiter stecken müsse, als sie kommen können, damit sie wenigstens so weit kommen, als es ihnen möglich ist. (Ramage: Beautiful Thoughts, p.22.

La Fontaine & ses Fables, par H. Taine.

Préface: On peut considérer l'homme comme un animal d'espèce supérieure qui produit des plutos/thès & des poèmes à peu près comme les vers à soie font leurs cocons, & comme les abeilles font leurs ruches. Imaginez qu'en présence des fables de La Fontaine vous vêtes devant une de ces ruches. On pourra vous parler en naturaliste & vous dire: « Nous allons disséquer une abeille, examiner ses ailes, ses mandibules, son réservoir à miel, toute l'économie intérieure de ses organes, & marquer la classe à laquelle elle appartient. »

1. Esprit Gaulois: Il n'y a pas encore de science des races, & on se risque beaucoup de se figurer comment le sol & le climat peuvent les façonner. Ils les façonnent pourtant. C'est parce qu'il y a une France, ce me semble, qu'il y a eu un La Fontaine. Le Français n'est pas contemplatif & solitaire. les deux qualités de son esprit, qui sont la sobriété & la finesse, le détournent bien vite de l'exaltation & de la poésie, pour le conduire à la prose, à la raillerie & au récit. Voici donc les fabliaux, l'épopée du Renard, les contes qui naissent. Le poète est grivois & malin, se plaît aux bons tours & aux histoires lestes. Ne cherchez pas ici le profond instinct moral que l'imagination sérieuse engendre chez les Germains. On trouve des Gaulois sensuels, enclins à faire bon marché du mariage ("It is like a Welsh maidenhead that can be had for nothing." "Les Irlandais regardent l'adultère comme une galanterie pardonnable"). Non qu'ils peignent la volupté comme les Italiens & Boccace. Boccace prend le plaisir aux sérieux; la passion chez lui, quoique physique, est véhémente. Nos fabliaux sont bien autrement gais. L'homme y cherchent l'amusement, non la

jouissance. Il est egrillard & non voluptueux, friand & non gourmand. Il prend l'amour comme un passe-temps, non comme un ivresse.
Il veut rire; c'est là son état préféré, le but & l'emploi de sa vie. Surtout il veut rire aux dépens d'autrui.
II. L'homme: A regarder ses actions, il a l'air de vivre à genoux. Sans quitter le caractère gaulois, il le dépassa. C'est qu'il était poète. Je crois que, de tous les Français, c'est lui qui le plus véritablement l'a été. Plus que personne, il en a eu les deux grands traits la faculté d'oublier le monde réel, & celle de vivre dans le monde idéal. Un jour même, il salua son fils sans le reconnaître.
III. L'Ecrivain: Votre style si exact & si net ne dit rien au delà de lui-même; il n'a pas de perspective; il est trop artificiel & trop correct pour ouvrir des percées jusqu'au fond du monde intérieur. La Fontaine & Musset exceptions.
Deuxième Partie
II. Les Bêtes: Deux choses, au 17e Siècle, étaient presque impossibles à un poète: faire des dieux & faire des bêtes. Les bêtes sont des machines, sortes d'horloges qui remuent & font un bruit. On mettait tout l'homme dans l'âme, & toute l'âme dans la raison. La Fontaine met l'âme en l'animal, & nous fait ainsi parents de ses bêtes. Il comprend la vie animale. Le chat est l'hypocrite de religion, comme le renard est l'hypocrite de cour.
Buffon se fait l'avocat de l'âne & change en mérites tous les défauts du baudet: "Il est de son naturel aussi humble, aussi patient,

aussi tranquille que le cheval est fier ardent, impétueux" &c. La Fontaine aussi rend justice à l'âne.
III Les Dieux: Le dieu du 17e siècle fut une sorte de Louis XIV.
IIIe Partie. 1. De l'Action [Comparaison des fables d'Esope, de Phèdre &c de Pilpay avec celles de la Fontaine].

Oscar Wilde: Art & Morality,
by Stuart Mason.

"Why do you always write poetry? Why do you not write prose? Prose is so much more difficult." These were the words of Walter Pater to Oscar Wilde on the occasion of their first meeting. "I did not quite understand what Mr Pater really meant, & it was not till I had carefully studied his beautiful & suggestive essays on the Renaissance that I fully realised what a wonderful self-conscious art the art of English prose writing really is, or may be made to be." (The Speaker, vol. i., No. 12).

The picture of Dorian Gray first appeared on June 20, 1890, in Lippincott's Monthly Magazine for July.

"The one thing that the public dislikes is novelty. Any attempt to extend the subject-matter of art is extremely distasteful to the public; & yet the vitality & progress of art depend in a large measure on the continual extension of subject-matter. The public dislikes novelty because it is afraid of it..... When the public says a work is grossly unintelligible, it means that the artist has said or made a beautiful thing that is new; When the public describes a work as grossly immoral, it means that the artist has said or made a beautiful thing that is true. The former expression has reference to style; the latter to subject-matter" ("The Soul of Man").

Herbert Tree: "In Germany, the 3 great dramatists today are Shakespeare, Bernard Shaw, & Oscar Wilde."

"A Study in Puppydom" in The St James's Gazette (his face is "brainless & beautiful").

"The moral [of Dorian Gray] is this: "All excess, as well as renunciation,

brings its own punishment" (Wilde's reply).
St James's Gazette (Sept. 24): "We know now how Dorian Grey came to be written. In 1889, about the genial season of Xmas, a Canadian lady artist [Miss Frances Richards] yearned to transfer to the glowing canvas the classic features of Mr O. W. Mr W. gave her a sitting. When the sitting was over & Mr W. had looked at the portrait, it occurred to him that a thing of beauty, when it takes the form of a middle-aged gentleman, is unhappily not a joy for ever. 'What a tragic thing it is,' he exclaimed. 'This portrait will never grow older, & I shall! If it was only the other way!' etc.
The Crowning meanness. "The unread & the unreadable. Henley belongs to the former class.
The Scots Observer (Sept. 6): "The long arm of Coincidence" by G. Fortune but that Wilde stole from Hupmann's A Reborners, Balzac's Masterwills Doni, & Hawthorne's Prophetic Pictures.
Robert Buchanan defended Dorian Gray in a letter to the Star (April 23, 1895). "Two-thirds of all Mr Wilde has written is pure ironical, & it is only because they are now told that the writer is a wicked man that people begin to consider his wit is wicked." (Et tu Brute! wrote of The Fleshly School of Poetry. But let this bean geste be recorded in your favor).

* As a rule, the 1st person plural is used. Where the 1st person singular happens, it is Jules who is in question (e.g. "ma maîtresse") (or) as can be seen from the context.

Edmond & Jules de Goncourt : Journal — "L'Édition définitive". Tome I

Préface : Ce journal est notre confession de chaque soir : la confession de deux vies inséparées dans le plaisir, le labeur, la peine, de deux pensées jumelles, de deux esprits recevant du contact des hommes et des choses des impressions si semblables, si identiques, si homogènes, que cette confession peut être considérée comme l'expression d'un seul moi et d'un seul je*. Le ms. tout entier est écrit par mon frère, sous une dictée à deux — E. de G.

1851

2 décembre : Mais qu'est-ce qu'un changement de gouvernement pour les gens qui, le même jour, doivent publier leur premier roman.

15 décembre : Nous restons sans lire, les yeux charmés, sur ces vilaines lettres de journal [Débats, article de Janin] où votre nom semble imprimé en quelque chose qui vous caresse le regard.

1852

Fin de janvier : Gavarni disait de Dickens "qu'il avait une vanité énorme et paralysante, peinte sur la figure".

1853

Gavarni : "La Musique est le moins matériel des arts, mais encore il y a le tapement des ondes sonores contre le tympan. Les mathématiques sont bien autrement immatérielles et poétiques que la Musique. C'est la Musique muette des nombres"!

Gavarni : "Chaque jour la science mange du Dieu ... N'a-t-on déjà pas mis la foudre du vieux Jupiter en bouteille de Leyde?"

1857

Nous sommes le siècle des chefs-d'œuvre de l'irrespect.

*

*

R54m Marginalia in Gourmont: Chemin de Velours, 1861

Ne me parlez jamais habits dans la rue, je ne suis tailleur que chez moi!" J'entends le tailleur Armand dire cela à Basolet qui s'était permis sur un trottoir, de lui demander où en était une jaquette commandée depuis une quinzaine de jours*

1855

26 Mars: Le rire est le son de l'esprit: de certains rires sonnent faux comme une pièce sonne faux.

Août: Nous sommes mal organisés, prompts à la satiété. Une semaine d'amour nous en dégoûte pour 3 mois. Nous sortons de l'amour avec un abattement de l'âme, un affaissement de tout l'être. Repus et traînés de matière, nous nous en allons de ces lits des dentelles comme d'un musée de préparations anatomiques et je ne sais quels souvenirs chirurgicaux et désolés nous gardons des aimables et plaisant corps*... de grosses natures qui se grisaient richement de plaisir sans effort, et que la jouissance mettait en appétit de jouir. Ils se retrouvaient, le lendemain comme la veille, dispos et saillants, l'âme en fuite.

2 Septembre: La sauvagerie est nécessaire, tous les quatre ou cinq cents ans, pour revivifier le monde. Le monde mourrait de civilisation. Maintenant qu'il n'y a plus de sauvages en Europe ce sont les ouvriers qui font ces ouvrages-là dans une cinquantaine d'années* On appellera ça, la révolution sociale

1857

3 Janvier: Gautier répète amoureusement cette phrase: "De la forme naît l'idée", une phrase que lui a dite, ce matin, Flaubert, et

* That explains the intolerable diffuseness of Gautier's novels.
* borrowed in Charles Demailly
* borrowed by George Moore

qu'il regarde comme la formule suprême de l'école, et qu'il veut qu'on trace sur les murs. "Je ne pense jamais à ce que je vais écrire. Je prends ma plume et j'écris. Je jette mes phrases en l'air... comme des chats, je suis sûr qu'elles retomberont sur leurs pattes. Tenez voilà de la copie pour le typo." *

6 Mars: Dans le monde, nous ne parlons jamais musique, parce que vous ne nous y connaissons pas, et jamais peinture, parce que vous nous y connaissons.

3 Avril: Ce rude et horrible débat contre l'anonyme, ce public cherché et vous échappant. Ah! cette agonie muette, intérieure, sans autre témoin que l'amour-propre qui saigne et le cœur qui défaille!

1 mai: Gautier: "Je suis un homme pour qui le Monde visible existe" *

23 mai: Un joli titre pour des souvenirs publiés de son vivant: Souvenirs de Ma Vie Morte *

20 août: Au fond la lorette n'est que l'esagération de la femme

septembre: De la Confusion des Langues à la tour de Babel dont

Nov: Pierrot qui s'en joue, et les traducteurs qui s'en vivent.

1858

7 juillet Epigram also found 1859, 28 September, on deux gentes

P.199

8 Octobre: Dans cette concurrence des falsifications, on arrivera peut-être avant cent ans, à désigner du doigt dans la société un homme

+Gautier?
**cf Maupassant: Sur l'eau 10 avril

qui aura mangé, une fois dans sa vie de la viande, de la vraie viande venant d'un vrai bœuf.

1859

Février: Au Café Riche un vieillard au garçon: "Je désirerais ....avoir un désir" C'était la Vieillesse, ce vieillard.

26 avril: Je souffre au contact des autres. Tout ce que j'approche, tout ce que je touche, tout ce que je perçois me hérisse à rebrousse-poil.**

8 Mai: Le Beau est ce qui paraît abominable aux yeux sans éducation. Le Beau est ce que votre maîtresse et votre homme trouvent d'instinct affreux.

11 Mai: Nous menons tous la vie d'ours. Cette carrière de l'homme de lettres au XIXe siècle est curieuse quand on la compare à la vie mondaine des littérateurs du XVIIIe siècle.

28 Sept: Il y a dans le talent de certains hommes une certaine continuité et égalité de production qui parfois m'ennuie. Ils ne me semblent plus écrire, mais couler. Ce sont ces fontaines de vin des fêtes publiques, une distribution de métaphores au peuple*

9 décembre: Rien de plus charmant, de plus exquis que l'esprit français des étrangers, l'esprit de Galiani, du Prince de Ligne, de Henri Heine.

1860:

29 Janvier: Flaubert: "Marquis de Sade est le dernier mot du Catholicisme. C'est l'esprit de l'inquisition, l'esprit de torture"

* cf Donne: the veil (last stanza), Congreve: the way of the world, Suckling: Truth in love, Fowler: Comparative Values, Musset quoted in Gautier: les Grotesques (Pierre et Camille)

10 Mars: Il est bon toutefois d'être deux pour se soutenir contre de pareilles indifférences et de semblables déniais de succès. Peut-être un jour, ces lignes que nous écrivons joyeusement, sans désespérance, redonneront-elles le courage à des travailleurs d'un autre siècle.

23 avril: L'ennui est peut-être un privilège. Les imbéciles ne sentent pas s'ennuyer.

25 Mai: Il y a en nous un instinct irraisonné qui nous pousse à l'encontre des dispositions d'hommes, de choses, d'opinions. Il y a des esprits qui naissent conquérants et faits pour le service de l'homme qui règne, de l'idée qui réussit. Mais d'autres naissent, et nous sommes de ceux là avec un sentiment insurrectionnel contre ce qui triomphe, avec des entrailles amies et fraternelles pour ce qui est vaincu et écrasé.

26 Juin: "Malheur aux productions de l'art dont toute la beauté n'est que pour les artistes!" Voilà une des plus grandes sottises qu'on ait pu dire: elle est de d'Alembert.

La séduction d'une oeuvre d'art est presque toujours en nous-mêmes et comme dans l'humeur du moment de notre oeil. La bonté du vin, c'est le verre, l'instant, le lieu, la table où on le boit. La beauté de la femme, c'est l'amour qui la regarde *.

19 Oct. Dans l'histoire du monde c'est encore l'absurde qui a fait le plus de Martyrs.

24 Nov.: Il semble que dans la création du monde, Dieu n'a pas

↗ Godschalk in one of his sequences : Amas ut pulchram faciem (you love in order to make her beautiful) Gustave Gourmont : Le Latin Mystique, p. 148. ↗ Benivieni : Canzona della Amor celeste et divino, IV Stanza, ↗ Misanthrope Acte II. Scène V
été libre et tout puissant. On dirait qu'il a été lié par un calice des choses. P. 271 Pour pouvoir faire l'été il a été obligé de faire l'hiver. Eliante
Décembre : La religion chrétienne s'adresse aux gens qui souffrent. Elle promet des consolations à ceux qui en ont besoin, l'espérance à ceux qui désespèrent. Les religions antiques étaient les religion des joies de l'homme, des fêtes de la vie... c'est la différence d'une couronne de roses à son mouchoir de poche. la religion chrétienne est pour ou pleure.
les gens qui ont beaucoup roulé dans la vie, et dans des positions subalternes, sont effacés, usés comme de vieux soup. Même aux les catastrophes qu'ils voient, qu'ils entendent, ils semblent avoir les sens de l'âme émoussés comme leurs physionomies et leurs personnes.
18 décembre : Car il nous faut faire pour Sœur Philomène des études à l'hôpital, sur le vrai, sur le vif sur le saignant.
27 décembre : P. 278 Il est vraiment capilleux que ce soient les quatre hommes les plus purs de tout métier et de tout industrialisme les quatre hommes les plus entièrement vouées à l'art qui aient été traduits sur les bancs de la police correctionnelle : Baudelaire, Flaubert et Nous.
1861.
Janvier : Le grand péril de la société moderne est l'instruction. Toute mère du peuple veut donner à ses enfants l'éducation qu'elle n'a pas eue. De cette folie générale, de cette manie partout répandue dans le bas de la société de jeter ses enfants par-dessus soi, il s'élève une fumée où l'odeur de sortant

*Baudelaire ✱ apropos Jacottet who calls Mme Bovary "ciselé"
*Time in France. c. 7. the milk sold at the groceries [illegible] flours [illegible] water as we have learned by our cost:
plus de l'ouvrier, il n'y aura bientôt plus de bras pour les gros
ouvrages d'une patrie.
p. 279 Un des caractères particuliers de nos romans, ce sera d'être les
romans les plus historiques de ce temps-ci, les romans qui fourniront
le plus de faits et de vérités vraies à l'histoire morale de
ce siècle.
p. 280 Rien n'est moins poétique que la nature et les choses naturelles.
La naissance, la vie, la mort, ces 3 accidents de l'être sont
des opérations chimiques. le mouvement animal du monde est
une décomposition et une recomposition de formes. C'est l'homme
qui a mis sur toute cette misère de la matière, le voile, l'image, le
symbole, la spiritualité embellissante.✱
7 avril: [choses, les falsifications, les mensonges, les sophistications des
boissons frelatés du peuple, les vrais gourmets ont chez eux un pilon
pour écraser leur poivre eux-même, les épiciers ne
p. 285 31 mars: le peuple n'aime ni le vrai ni le simple: il aime le
roman et le charlatan [mélangent avec je ne sais quoi, avec de
p. 286 la cendre]✱
7 avril: le progrès, le voilà; il a remplacé la torture morale, le
brisement du corps par le brisement du cerveau... sur toutes
13 avril: F Coppée: "Qu'un éditeur vous exploite, très bien!
mais il n'a pas le droit de vous apprécier"✱
6 mai: [Suf Salammbô]: "des comparaisons non fondues dans
la phrase et toujours attachées par un comme, et qui me
font l'effet de ces Camélias faussement fleuris, et dont chaque
bouton est accroché aux branches par une épingle.
A-t-on remarqué que jamais un vieux juif n'est beau? Il n'y a
pas de nobles vieillards dans cette race.

Mais Austen, Brontës ? Beside are you sure that these spiritual sterile virtues are "vrai gris", ô "que qu'en savez-vous ? Dieu lui-même n'en a pas la certitude", ds "unquelconque" Said to Taine (who wanted to "cite" p.23 some passage je voudrais que je connusse, et qui sont rares" (22 juin 1863),

19 juin : Le femme de quarante ans cherche furieusement et désespérément dans l'amour la reconnaissance qu'elle n'est pas encore vieille. Un amant lui semble une protestation contre son acte de naissance.

19 sept. St. Victor.

19 oct : Non, non, jamais je ne trouverai dans Paris une femme réunissant les qualités de ma maîtresse : ne pas me demander de me faire la barbe, et ne jamais m'adresser une question au sujet du livre que je fais.

Cf George Moore in W. Phelps : Autobiography

3. Voir. L'histoire est un roman qui a été ; le roman est de l'histoire qui aurait pu être.

Mme de Lafay à son mari : "Comment pouvez-vous, Monsieur, pour être si sûr de ces choses-là ?" (J. Noiliot, Scarron et le genre burlesque, p. 104)

1862 Tome II. (Édition Définitive)

1 janvier : P.5 Le pas d'un mendiant, auquel on n'a pas donné et qui s'en va, vous laisse son bruit mourant dans le cœur.

15 janvier : Le grand caractère de la fille tombée à la prostitution : C'est l'impersonnalité.

19 Fév. P.8 : L'amour n'est pour nous, selon l'expression de Chamfort, que "le contact de deux épidermes"

3 mars P.14 : "Rythme oculaire" (cf. Léopold Mabilleau : Hugo)

11 mars P.16 : Le plus fin critique du 18e siècle est peut-être Fréret, qui est appelé Ridicule, qui a trouvé cette définition du génie de Voltaire : "la perfection de la médiocrité", et qui a eu l'audace de mettre la Pompadour au-dessus de Molière

janvier 黑女 十五六岁 四肢人, Sadist, 或淫書也, 有一書 P.25 peau de jeune fille 包画. Pp.24-6

Africaine

25 août : P.27 A-t-on remarqué que jamais une vierge, jeune ou vieille, n'a produit une ~~produit~~ œuvre ou quoi que se soit ?*

1863, 23 November

[In their conversation with Flaubert]:

P.28 Amour est couché sur une table d'amphithéâtre et les passions passées au
4 Mai: Un livre que l'on n'écrira peut-être jamais: L'Histoire Naturelle
de l'Amour. ↑ spéculum
la campagne me semble mortuaire. Cette terre verte me paraît un
grand cimetière qui attend. Cette herbe paît l'homme, ces plantes poussent
P.29 et verdissent de ce qui meurt. Ce soleil qui luit, les reptiles
8 juin: La nature pour moi est ennemie. ↑ Rien de tout cela de la
clair, est le grand pourrisseur.
Nature ne me dit quelque chose à l'âme. ... physionomie de femme et
passade d'homme: la seulement est mon plaisir, mon intérêt.
P.30 13 juillet: La peine, le supplice, la torture de la vie littéraire: c'est
l'enfantement. Concevoir, créer: il y a dans ces 2 mots pour
l'homme de lettres un monde d'effets douloureux et d'angoisses
nous sommes des malades ... des décadents ... non, plutôt des primitifs ...
P.43 23 août: Baudel: "Tu n'as pas compris le sens de l'exotisme. Nous
ne sommes pas Français. Nous tenons à d'autres races. Nous
sommes pleins de nostalgies. Et puis quand à la nostalgie d'un
pays se joint la nostalgie d'un temps ... alors, c'est complet"
P.49 19 oct: Un mot qui dit tout sur les juifs. Mirès appartenait à St-Victor
que dans l'école juive, où il avait été élevé à Bordeaux, on ne
connaît pas de prix de calcul — parce que tous l'auraient
mérité. St-Beuve: pas d'âme est un grand vide dans la vie. on est obligé de remplacer le tabac
par des distractions trop naturelles ... qui nous accompagnent pas jusqu'au bout"
P.55 8 novembre: La petite touche — c'est le charme et la petitesse de la
causerie de Ste Beuve. Point de hautes idées, point de grandes
P.56 expressions, point de ces images qui détachent en bloc une
figure. Cela est aiguisé, menu, pointu, c'est une pluie de petites
phrases qui peignent à la longue. Une conversation ingénieuse,
spirituelle mais mince; une conversation où il y a de la grâce,
de l'esprit, de la griffe et de la patte de velours. Conversation

* cf Gobineau: Rambler, 20. 117. "Mon ether" quickens les facultés. / Veneuse

au fond, qui n'est pas la conversation d'un mâle supérieur
24 nov. P.57 L'homme de lettres, cela loge généralement haut, au cinquième. Paris a le cerveau comme l'homme en haut.*
* et de qui court, ce qui se sert de ses jambes: pantignes, entresol, est en bas; et
1863 ce qui digère est au premier: — la maison est un individu.
31 janvier P.69 Ste-Beuve: "Dans ma jeunesse... il y avait l'élément ~~romantique~~ romanesque qui m'empêchait de manger à ma faim".
14 février P.73 Ste-Beuve sur Hugo: "Son coiffeur me disait que le poil de sa barbe ébréchait tous les rasoirs". Oh cette santé d'un génie bien portant, mais toutefois pour le rendu des délicatesses, des mélancolies exquises, des fantaisies rares et délicieuses sur la corde vibrante de l'âme et du cœur, ne faut-il pas un coin malade dans l'homme, et n'est-il pas nécessaire d'être un peu, à la façon de Heine, un crucifié Hugo
28 mars P.82 la véritable ambition de Ste-B. eût été d'être un joli garçon, mais j'ai rarement rencontré dans ma vie une vocation plus manquée que celle-là.
8 juin P.96 En sortant d'une discussion violente chez Magny et dont je me lève, le cœur battant dans la poitrine, la gorge et la langues sèche, j'acquiers la conviction suivante. Toute discussion politique revient à ceci: Je suis meilleur que vous! Toute discussion littéraire à ceci: J'ai plus de goût que vous! Mais c'est en croyant tout de même, comme en toute conversation, nous sommes seuls et comme nous ne faisons pas de prosélytes. C'est peut-être
^ Toute discussion politique à ceci: Je vois mieux que vous! Toute discussion musicale à ceci: J'ai plus d'oreilles que vous!

N& a1967, Goncourt explained to him phrases like "le Clou" & "ma tante"

1 P.98: Gautier: "Les bourgeois! Il se passe des choses énormes chez les bourgeois! J'ai traversé quelques intérieurs. C'est à se voiler la face... La flibauderie est à l'état normal, l'ineptie en permanence et la bestialité...". Taine: "...peindre un clocher, un ciel, faire voir des choses enfin... pour moi ce n'est pas de la poésie, c'est de la peinture, pour cela que Dieu nous a faits deux.

22 juin P.98: Gautier à Taine: "Demander à la poésie du sentimentalisme... Ce n'est pas ça. Des mots rayonnants, des mots de lumière avec un rhythme et une musique, voilà ce que c'est, la poésie"

12 juillet P.104-5 [Ste-Beuve's ignorance of painting, his article on Gavarni derived from Goncourt brothers.]

16 août P.113: Gavarni se refusait à manger, trouvait de l'ennui à manger.

14 sept P.116: Ce sont toujours les moyens d'argumentation et la manière de défense que j'ai vu employer à Ste-Beuve. Quelqu'un lui disait: "Mirabeau a trahi — soit, mais il aimait tant la patrie".

27 sept P.118: Quand j'entends Ste-Beuve avec ses petites phrases toucher à un mot, il me semble voir des fourmis envahir un cadavre: il vous nettoie une gloire en 10 minutes et laisse du monsieur illustre, un squelette très net.

30 sept P.121: Hier en sortant de la répétition d'Aladin, il me revenait cette idée qui me hante presque toujours, à la sortie du spectacle: c'est que Molière, en lisant ses pièces à sa servante, a jugé le théâtre. Il se mettait simplement au niveau du public des œuvres dramatiques.

23 Novembre P.132 [讀 Michelet, 有一節論及"Histoire des femmes de Chambre"]. Il y a une histoire que vous écrirez,

*cf 1862, 23 août

*† 1858 Avril : "Dans le nu, peint, sculpté décrit, quelques-uns ne voient que la ligne du Beau. D'autres y voient toujours la peau et sa tentation, et il y a du Devéria pour certains gens dans la Vénus de Milo.

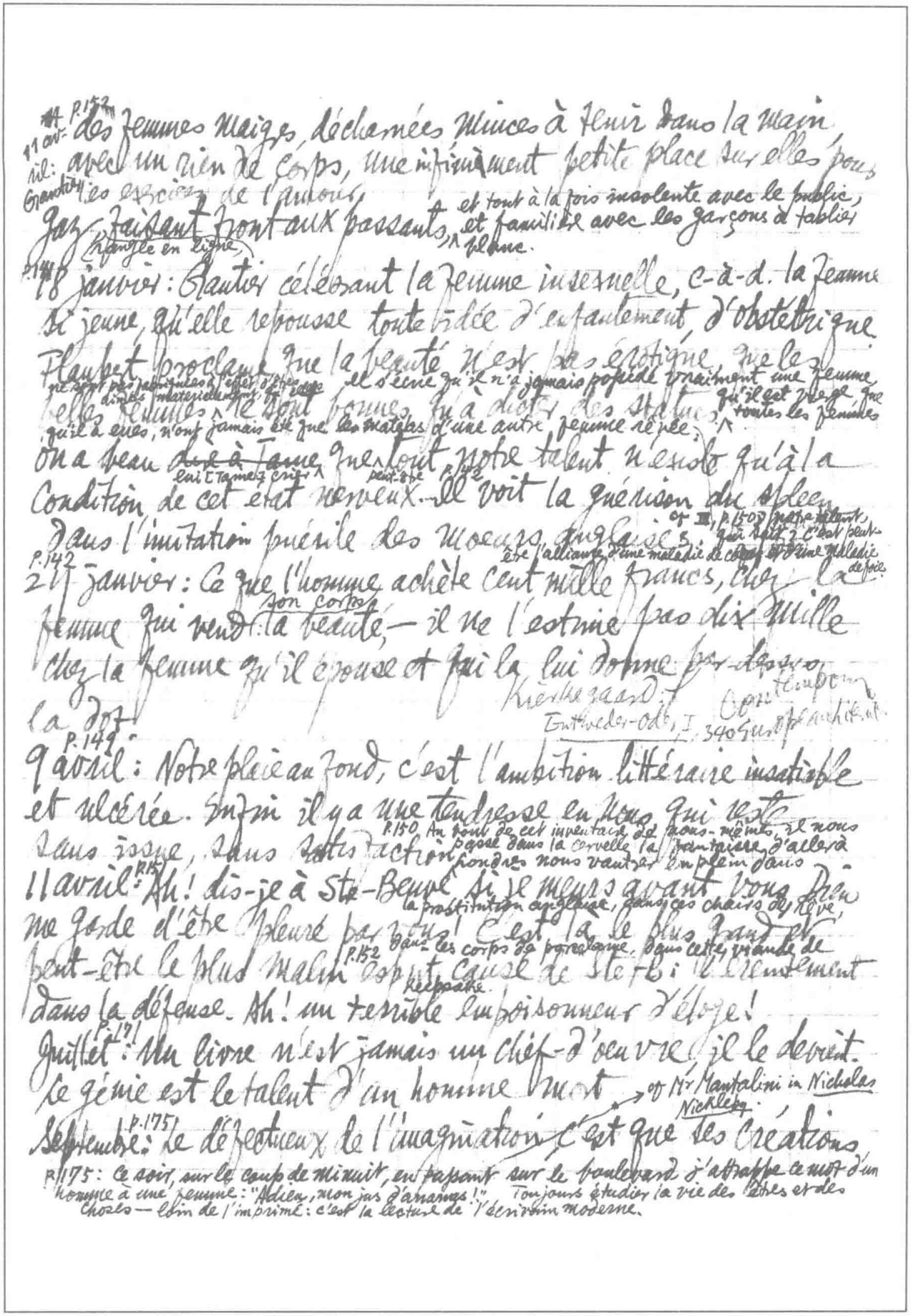
P. 134 23 Nov. Gautier : "Ce qui nous distingue : c'est l'exotisme. Il y a deux sens de l'exotisme : le premier vous donne le goût de l'exotique dans l'espace, le goût de l'Amérique, le goût des femmes jaunes, brunes.

P. 135 Le goût plus raffiné, une conception plus suprême ; c'est le goût de l'exotique à travers les temps : par exemple, Flaubert serait ambitieux de donner à Carthage [illegible]. Gts à Gautier : "Quand vous décrivez du nu, ça paraît [illegible] en [illegible] quelque sorte de l'onanisme littéraire, sous le prétexte de la ligne, de l'idée cartonne, tout votre côté plastique qui échappe [illegible] pour lui, la description d'un sein, d'une jambe de femme, enfin, est inséparable de l'excitation physique.

1864 : P. 140

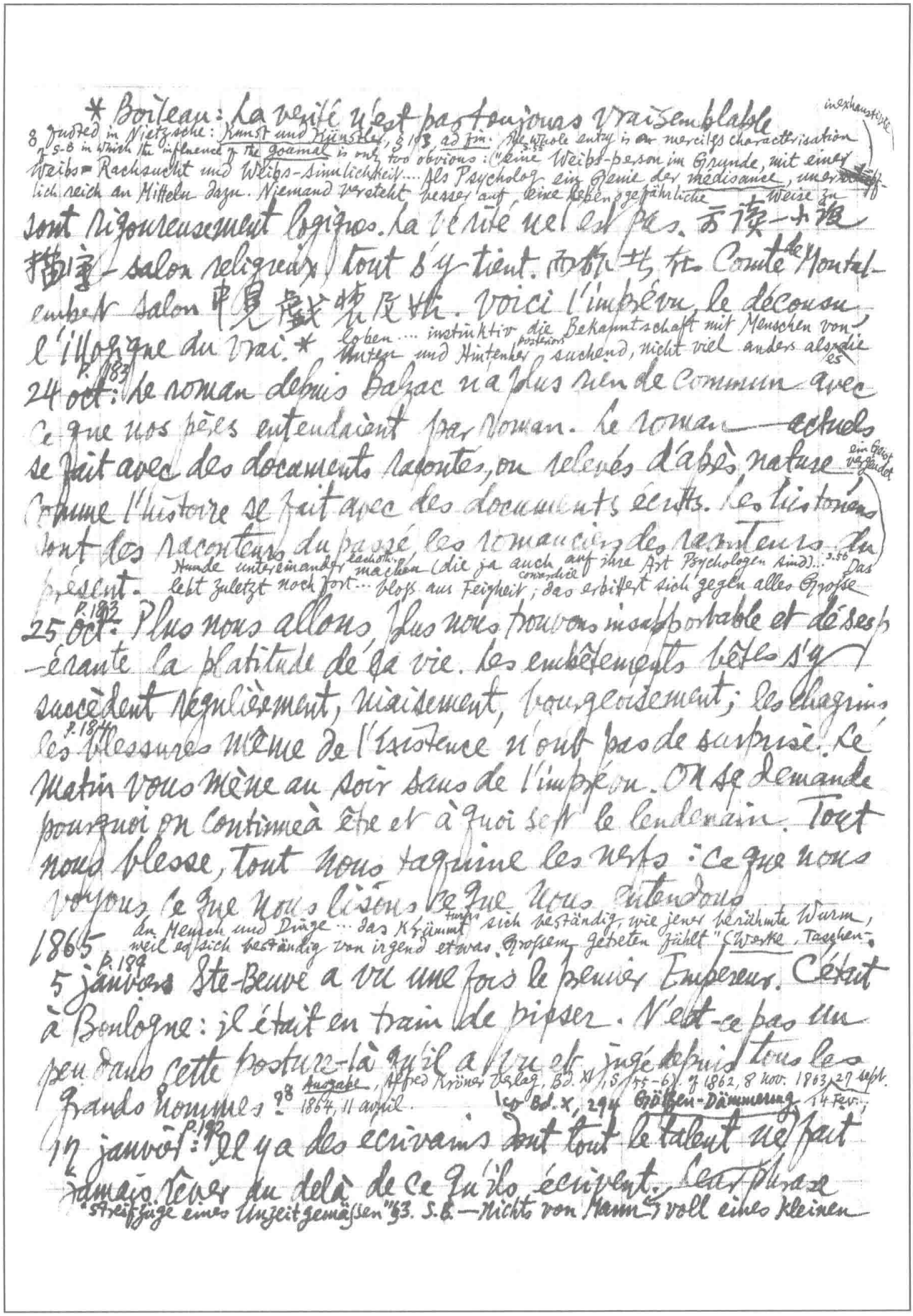
3 Janvier : Souvent une impression d'enfance donne le pli, le caractère de toute une vie. — On me racontait que Hériméé est un être uniquement fabriqué de la crainte du ridicule, et que cela vient de ceci. Enfant, un jour on le gronda, et, sorti de la chambre, il entendit ses parents rire de la tête pleurarde qu'il avait faite à la semonce. Il se jura qu'on ne lirait plus de lui, et il se tint parole, en se séchant à fond.

16 Janvier : Il s'est fait un grand changement dans la prostitution. Tout à l'heure, elle était vagante, ambulante, trottinante, fuyante à l'œil. C'était quelque chose qui vous parlait discrètement, passait, filait dans le coin. Paris aujourd'hui a une prostitution assise, carrément installée aux cafés des boulevards, en plein



des femmes maigres, décharnées Mines à fleur dans la main,
11 oct. P.152 rire: avec un rien de corps, une infiniment petite place sur elles pour
Gautier les espèces de l'amour,
gaz faisant front aux passants, et familière avec les garçons de table
et tout à la fois insolente avec le public,
P.144 18 janvier: Gautier célébrant la femme inexistante, c-à-d. la femme
si jeune, qu'elle repousse toute idée d'enfantement, d'obstétrique
Flaubert proclame que la beauté n'est pas érotique, que le
et s'écrie qu'il n'a jamais possédé vraiment une femme
belle [illegible] le dont femme qu'a dû avoir des statues
qu'il a eues, n'ont jamais été que les matelas d'une autre femme rêvée;
on a beau dire à Jaune que tout votre talent n'existe qu'à la
Condition de cet état nerveux. Il voit la guérison du spleen
dans l'imitation puérile des mœurs anglaises
P.142 21 janvier: Ce que l'homme achète cent mille francs, chez la
femme qui vend la beauté, — il ne l'estime pas dix mille
chez la femme qu'il épouse et qui la lui donne par-dessus
la dot
P.149 9 avril: Notre plaie au fond, c'est l'ambition littéraire insatiable
et ulcérée. Enfin il y a une tendresse en nous qui reste
P.150 dans [illegible], dans toute action
11 avril: P.152 Ah! dis-je à Ste-Beuve, si le meurs avant vous, Dieu
me garde d'être pleuré par vous! C'est là le plus grand et
peut-être le plus malin éloge que j'ai reçu de Ste-B: il s'enfonce
dans la défense. Ah! un terrible empoisonneur d'éloge!
Juillet: P.171 Un livre n'est jamais un chef-d'œuvre, il le devient.
Le génie est le talent d'un homme mort
Septembre: P.175 Le défectueux de l'imagination, c'est que les créations

P.175: Ce soir, sur le coup de minuit, en passant sur le boulevard j'attrape ce mot d'un homme à une femme: "Adieu, mon jus d'ananas!" Toujours étudier la vie des êtres et des choses — loin de l'imprimé: c'est la lecture de l'écrivain moderne.



* Boileau: La vérité n'est pas toujours vraisemblable

8 quoted in Nietzsche: Kunst und Künstler, § 183 ad fin. The whole entry is a mercilessly characterisation
p. 5-8 in which the influence of the Journal is only too obvious: "Eine Weibs-person im Grunde, mit einer
Weibs-Rachsucht und Weibs-Sinnlichkeit.... Als Psycholog ein Genie der médisance, unerschöpflich reich an Mitteln dazu. Niemand versteht besser auf eine lebengefährliche Weise zu

sont rigoureusement logiques. La vérité ne l'est pas. 古典主義 - salon religieux, tout s'y tient. 哥特式 fr. Comte. Montalembert salon 中世紀 哥特式. Voici l'imprévu le découvert, l'illogique du vrai. * Oben .... instinktiv die Bekanntschaft mit Menschen von Hinten und Hintenher suchend, nicht viel anders als die Es

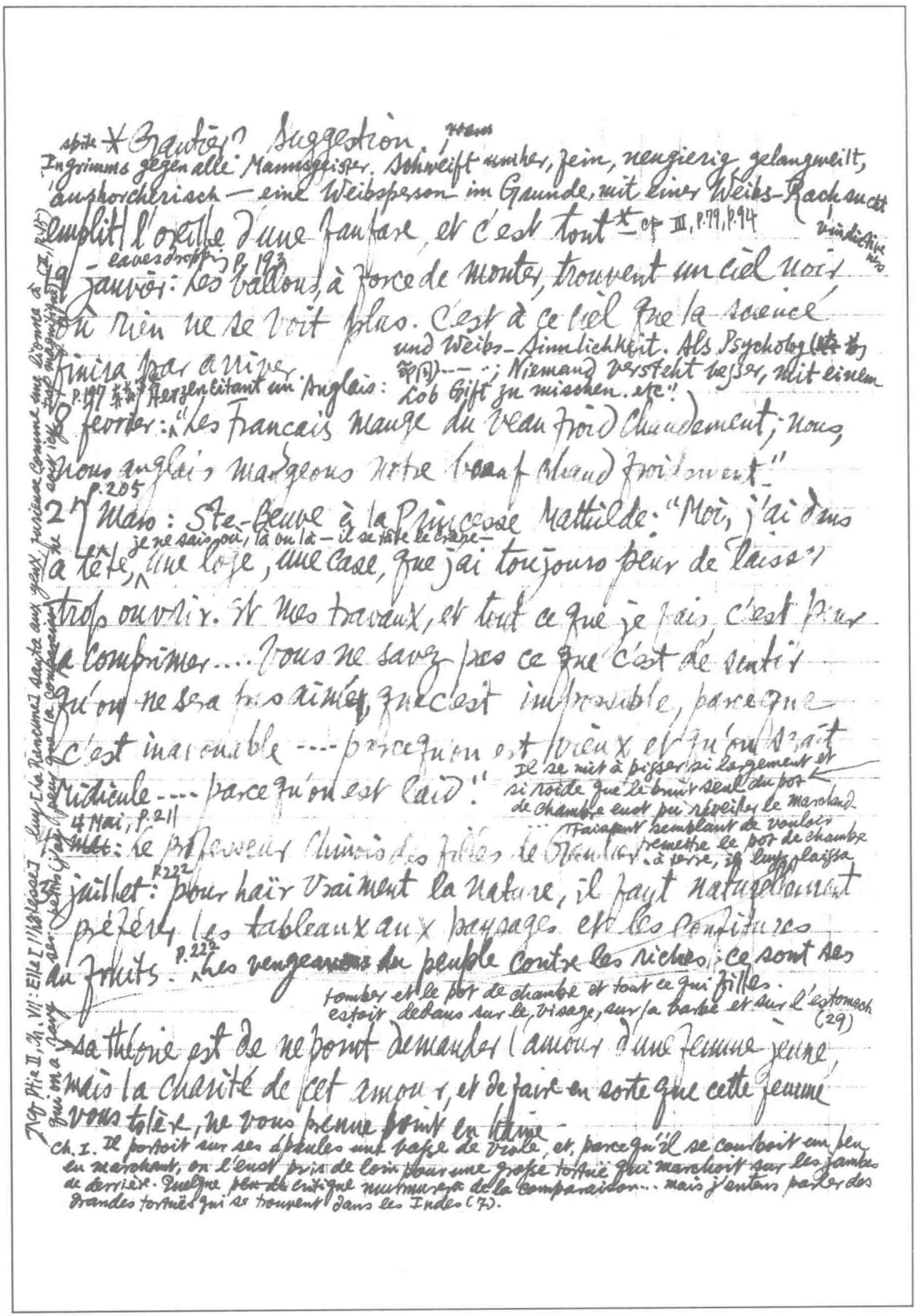
p. 183
24 oct. Le roman depuis Balzac n'a plus rien de commun avec ce que nos pères entendaient par roman. Le roman — actuel — se fait avec des documents racontés, ou relevés d'après nature — comme l'histoire se fait avec des documents écrits. Les historiens sont des raconteurs du passé, les romanciers des raconteurs du présent. Hunde untereinander machen (die ja auch anfangen, eine Art Psychologen zu sind)... 3.56 Das lebt zuletzt noch fort... bloss aus Feigheit; das erbittert sich gegen alles Grosse

p. 192
25 oct. Plus nous allons, plus nous trouvons insupportable et désespérante la platitude de la vie. Les embêtements bêtes s'y succèdent régulièrement, niaisement, rougeaudement; les chagrins, les blessures même de l'existence n'ont pas de surprise. Le matin vous mène au soir sans de l'imprévu. On se demande pourquoi on continue à être et à quoi sert le lendemain. Tout nous blesse, tout nous taquine les nerfs: ce que nous voyons, ce que nous lisons, ce que nous entendons

p. 189
1865
5 janvier Ste-Beuve a vu une fois le jeune Empereur. C'était à Boulogne: il était en train de pisser. N'est-ce pas un peu dans cette posture-là qu'il a vu et jugé depuis tous les grands hommes? 98 Ausgabe, Alfred Kröner Verlag, Bd. XI, S. 155-6). 7 1862, 8 nov. 1863, 27 sept. 1864, 11 août. cp Bd. X, 294 Götzen-Dämmerung 14 Fev.

p. 192
17 janvier Il y a des écrivains dont tout le talent ne fait jamais rêver au delà de ce qu'ils écrivent. Leur phrase

Streifzüge eines Unzeitgemässen" 83. S. 6. — Nichts von Raum voll eines kleinen



Préface, par P. Bourget : L'esprit burlesque n'est pas l'ironie, car il suppose la gaieté, tandis que l'ironie implique l'amertume. L'esprit burlesque n'est pas la satire, car il ne se soucie ni de railler juste, ni même de railler gaiement que ce soit (IV). Le comique est "notre cinq en dehors" (V). "En fin, je suis un raccourci de la misère humaine" (V).

Vol. I. 1re partie. Le Roman comique, par Paul Scarron (Ed. librairie des bibliophiles).

Chap. II : Mais, ajouta quelqu'un, vous n'êtes que trois. J'ai joué une pièce moi seul dit la Rancune, car je fais en même temps le roi, la reine, & l'ambassadeur. Je parle en fausset quand je parle la reine ; je parle du nez pour l'ambassadeur, & me tournais vers ma couronne que je posais sur une chaise ; & pour le roi, je reprenais le siège, ma couronne & ma gravité & grossissais un peu ma voix. (10).

Les absents sont calomniés à coups de langue. On n'y fait quartier à personne (16-17).

Chap. IV : Mlle de la Rappinière n'était pas laide. Quoique si maigre & si sèche qu'elle n'avait jamais mouché de chandelle avec ses doigts que le feu n'y prît. Après le premier sommeil, elle eut envie d'aller où les rois ne peuvent aller qu'en personne (18).

Chap. V : La Rancune donc était de ces misanthropes qui haïssent tout le monde, & qui ne s'aiment pas eux-mêmes (20)... avec tout cela, le meilleur homme du monde (21).

Tout cela le faisait craindre à ses compagnons.

Chap. VI. L'aventure du pot de chambre. (21)

Ch. VII : La Rancune ne vieillit jamais (34) et ch. XI.

Chap. XI : La Rancune "Je sens un poète de deux lieues" (75).

Chap. XIII : "[Le père de Destin] fut si possédé de désespoir & si abandonné de Dieu, qu'il voulut se pendre. Mlle de ses Dorsmes... fut fort étonnée quand elle le vit pendu à un chevron de sa chambre. Elle courut le lui coupa la corde et, à l'aide de ma Mère de Destin, la lui ôta du cou. Elles se repentirent peut-être d'avoir fait une si bonne action, car il les battit l'une & l'autre, & fit payer à cette pauvre femme la corde qu'elle avait coupée. Cette même année la chasse fut [très] grande ; il avait regret à tout ce qu'il mangeait, et, sa femme étant accouchée d'un garçon, il se mit en tête qu'elle

Elle fait pitié à tout le monde

avait assez de lait pour nourrir son fils, et pour le nourrir lui-même, et espéra que tetant sa femme il épargnerait du pain & se nourrirait d'un aliment aisé à digérer. Sa femme exécuta le plan encore plus exactement que lui. Elle tâcha donc de nourrir de son lait son fils & son mari en même temps & hasarda aussi de s'en nourrir elle-même. (92) cf. Plautus's humorous description of the miser who weeps in order to take a bath: «Aquam ploras, cum lavas, profundere» (Aulularia, 2.3.) relevant que l'on avoit laissé dans la ruelle du lit... to cause the water to flow.

Chap XIV: Le pot de Chambre de Cure, comédie de 3 actes (118).

Chap. XIX: Ragotin, pressé de son amour comme d'un mal de Ventre (192).

Seconde Partie:

Chap VI: le curé fit des prières sur le mort, & les fit bonnes car il les fit courtes (4).

Chap. VIII: le Méchant pot de Chambre (20) Ch. VII: le hasardeux Ragotin se précipita courageusement du lit en bas: son pied entra dans un pot de chambre et y entra si avant que ne l'en vain attempts made by every body to remove the pot. laisse dans la ruelle du lit...

II X: La grosse Senandelle ôta son Mouchoir de col, et étala aux yeux de Destin dix livres de tetons pour le Moins, c'est à dire la troisième partie de son sein, de reste pouvant retirer à l'aide de son autre pied il n'osa sortir de la ruelle (19)

IIIe partie Mme Bouvillon... estoit la plus grande diseuse de riens qui ait jamais esté (35); et non seulement elle parloit seule, mais aussi elle se répondoit (36).

Chap. IV. pot de Chambre (4)

la Rancune dit que l'on avoit oublié à mettre [illegible] jokes & practical jokes, some parts as good as Fielding. Brutal humor. Le on a novel in which the chamber pot appears on the scene frequently & plays an important rôle.

*cf. la plaisanterie de Brander sur Siebel. l'amant triste (Faust, Erster Theil, "Auerbachs Keller in Leipzig":

Es war eine Ratt' im Kellernest,
Lebte nur von Fett und Butter,
hatte sich ein Ränzlein angemästet
Als wie der Doctor Luther,.....
Als hätte sie Liebe im Leibe

estant distribuée à poids egal sous ses deux aisselles (37). Elle s'écria qu'elle avoit quelque petite reste dans le dos, et, se remuant en son harnois, elle prya le Destin d'y fourrer la main (38)

Ch. XV : Destin : "Je me préparai alors à m'ennuyer beaucoup avec une servante qui m'allait demander sans doute combien je gagnais de gages, quelles servantes je connaissais dans le quartier (36)... Mais je fus bien étonné de me voir en conversation avec une servante qui me dit d'abord : « Je te connais

Humbug by E. M. Delafield.

bly's furious gusts of temper outran her powers of verbal expression.
Father & Mother were never angry — they were only grieved. It was God that was always indignant & resentful on their behalf. Her tiny impotence.
a silence weighty with disapproval. She sara sapa.
3 stages of in love-making: feelesie-pssie, handy-pandy, & footy-wootie
"The bathden is fitted to the back."
Doris Dickenson possessed to perfection the trick of the meaningless tag —
her voice all others perhaps the most characteristic of the mid-rate mind.
rises to the true virago's pitch of shrillness.
inflammable youths lose their heads about her.
give him the marching orders.

Poet's Pub by Eric Linklater.

"For man does more than Milton can / To justify God's ways to man"
My general interest in humanity is narrowing to a focus on your
happy indiscretions.
Her voice had that peculiar quality of huskiness which is to
some people more attractive than the perfect clarity of bell metal or
a Wagner soprano.
A very fat girl in rolls & muscles bulges with pneumatic decay
Decline & Fall, by Evelyn Waugh.
Kemp dealt with discretion & a cutting good seller.
The service passed off without a hitch

esprit muet, de me confesser si tu es valet, et si tu es valet, par quelle vertu admirable tu t'es empêché jusqu'à cette heure de me dire du mal de ton maître. ... ne me devois-tu pas parler le premier, me dire cent douceurs, me

Voudrais prendre la main, le faire donner 2 ou 3 soufflets, entant de coups de pied, le faire bien étrangler, enfin l'en retourner chez lui comme un homme à bonne fortune?' — 'Il y a des filles dans Paris' interrompis-je dont je serois [illegible] d'avoir de mauvais songes! — 'Tu veux dire que je suis peut-être laide. Hé! monsieur le difficile, ne sais-tu pas bien que la

The New Republic, by W. H. Mallock

Otho Lawrence was one of those of whom it is said till he are 30, that they will do someth.; till they are 35, that they might do someth. if they chose; & after that, that they might have done anyth. if they had chosen. Not being humble enough to despair of himself, he was by the time taking to despair of his century.

A cynic is the one preacher that never wants to make converts.

His accents were so freezing & sharp as that he seemed to be stabbing Mr Saunders with an icicle.

Philosophy may be a golden thing. But it is the gold of the Autumn woods, that soon falls, & leaves the boughs of the nation naked.

What one says is little matter, so long as one makes a noise of some sort, & forgets the ghosts that in one's heart one is shudderingly afraid of.

Life stares at us now, all blank & expressionless, like the eyes of a lost friend who is not dead but who has turned an enemy.

[illegible] draped

Nine stately Muses, who, had they been two less in number, might have passed for the seven deadly sins.

Hearing two words, the one as long as Aristotle, & the other as unfamiliar as Ethics, she began to think that she had made the conversation serious with a vengeance.

The Germans know the unknowable; the French practise the unmen

mais il y en a aussi que je ne voudrois pas seulement envisager (137), de

nait tous les chats sont gris?" (138)

insidious about Pater's erotic tendencies. P. 232: "Mr Rose at once
bought himself golden opinions of Lady Grace by helping her page, a pretty
boy with light curling hair, to arrange some tumblers on the grass."
Honorable.

Let us have the polish by all means; but let it be a diamond or
polish & not a pebble.

Consider the effect of culture on a common world woman. Give her but
this one fragment of culture, & all the mean landscape of her mind
will be lit up with a sudden beauty. In a girl, however pretty, what
is there to interest a man if he reads nothing in her face from night to
night but that she gets daily more worn & jaded in the search
for a rich husband? [Have a little culture] & hasn't
some new look come into your eyes? Smile. Hasn't your
smile some strange meaning in it that it never used to have?
You are now a mystery. & even that will have increased
your value tenfold in our Babylonian marriage-market.

Mr Rose: "When I go to ugly houses, I often take a scrap of some
artistic crétonne with me in my pocket as a kind of aesthetic
smelling salts."

Lady Pembroke: "What a very odd man Mr Rose is! He always seems
to talk of everybody as if they had no clothes on."

That partridges & foxes shall die exclusively for him without their
living exclusively for partridges & foxes.

a brilliant & beautiful book. & even the malice is mellow. Not farce
or caricature like Peacock's novels. The representations of different views
are fair & shrewd. No clever Oxford undergraduate can produce a book like this
certainly not Compton Mackenzie or Evelyn Waugh.

* Cf Stendhal: Le Rouge et le Noir

Scenes and Silhouettes, by D. L. Murray

Byron: "I have simplified my politics into an utter detestation of all existing governments".*

No view of Byron can be adequate that ignores the black gulfs of his nature, or its fiery abysses. To cast away smiling from a glimpse down those chasms seems to argue a curious insensitiveness. Passions that play round no stable objects in life can never be more than heartfelt feigning, since they mock their own selves by their wasteful impermanence. But the reader be less terrible for being insincere. There is a fearful form of acting that may be called Veronese: in that art the world has known no more sinister tragedian than Byron. Relentless tolls play while his victims were consumed. A flaming that overleaps its objects.

Jugements, tome II, par Henri Massis

I. André Gide ou L'immoralisme (Morceaux Choisis, 1921, avec cette épigraphe: "Les extrêmes me touchent")

Trente années durant, M. Gide aura maintenu son regard sur sa jeunesse, courant après elle, essayant de la retenir en la revêtant de formes plus exquises.

Ce fond insoumis et pervers, plein de choses effrayantes dont il remue la vase, voilà proprement son domaine. Il se plaît à l'anormal. "Le mal, dit un de ses héros, peut être aussi désintéressé, aussi gratuit que le bien. On le fait par luxe, par besoin de dépense, par jeu"

Conversation avec un allemand — "J'aime mieux faire agir que d'agir." L'homme qui se refuse : toute affirmation le gêne. Ce qu'il cherche, c'est ce plan fuyant par où échapper au contact" (Jacques Rivière : Etudes et. sur Gide) Toute croyance lui est suspecte. Du sentiment de sa complexité, il fait une stupéfaction passionnée. Rivière: "Cette âme est détachée; elle ne se fixe en aucune possession. Elle donne son adhesion comme un baiser; aussitôt elle la retire".

"L'hypocrisie est une des conditions de l'art."

"L'humilité ouvre les portes du paradis; l'humiliation, celles de l'enfer"

The author puts on too secure the black cap & a judge. Too moralistic & too serious, calls Gide "demoniac". Badly & poseur. With undigested stolen ideas & adolescent fever.

Ste-Beuve: "Comme professeur, je sens qu'il est de mon devoir de veiller avant tout intérêt du goût, à l'application et au maintien de la tradition.... Le professeur n'est pas le critique et s'il ne peut pas échapper à la connaissance de choses nouvelles, s'il doit avoir son avis sur ce dont il parle, s'il faut qu'il les connaisse, c'est avec réserve. Il est de son naturel sédentaire et un peu casanier" (Lundis XV ?) Cf Saintsbury Scrap book on Contemporary Lit.

* 9. Nivelle de la Chaussée: Le Préjugé à la Mode, Marivaux: L'école des Bourgeois, Augier: le Gendre de M. Poirier, m. tr. Gaston; "J'aurais tout simplement mis

Lesser English Comedies of the 18th Century by Allardyce Nicoll

Regarded from the one point of view, the Restoration age is dark & rank & disgusting; regarded from the other, it is an age of purest literary refinement, of polished dialogue, of graceful ease

ages to sip from many flowers, & weary, not of his Mrs Lovemore, but of sameness. tip her a single glance

4. Gde Comédie: le Jaloux désabusé

Dr Robertson Ross: Dramatic Hum. p. 199

The Way to Keep Him, by Arthur Murphy: your 2nd-hand airs

I hate wrangling: I leave that to lawyers & married people.

Sir Bashful Constant: An empty Chair to pay visits — What polite way people of fashion have got of being intimate with each other!

Sir B. C.: I am in love with my wife. Spare my confusion. I have made myself very ridiculous*

Sir Brilliant Fashion: Like a silly devil, Sir Amorous la Fool is fallen in love with his own wife. I heard it at my Lady Betty Scandal's, & we had such a laugh: the Whole Company were in astonishment. A man that loves his wife would be a Phenix indeed! such a thing might exist formerly, but in this polished age is no where to be found.

Mrs Bellamour: To win a heart is easy: to keep it the difficulty. A wife should throw infinite variety into her manner, & shew a Number of different women collected in her own person.

Lovemore: Cards are the worst enemies to a Complexion: the small-pox is not so bad. The little loves & graces, that sparkled in the eye, bloomed in the cheek & smiled about the Mouth, all wing their flight & leave the face which they before adorned a prey to grief, to anger, malice,

Cx Jury Cx the Welsh Train & selfish passions.
The Jealous Wife, by George Colman:
Lady Freelove & yr talk! so full & affection, Cx duty Cx Virtue,
'tis just like a funeral sermon!
The whole affair & making love is nothing but quarrelling Cx making it up again. They quarrel o' purpose to kiss & be friends.
What a pity it is that nobody knows how to manage a wife, but a bachelor.
Mrs Lechbald:
Every one has his fault: When she had lost her beauty, most likely I should have lost my eyesight.
Thomas Morton: Speed the Plough: Mrs Grundy does not make her appearance bodily in the drama. (only 5 or 6 references in the 1st act by Ashfield, not very suggestive & prudery).
Frederick Reynolds: The Dramatist: Lady Waitfor't: the mind that too frequently forgives bad actions, will at last forget good ones

Lucretius: Stillicidi casus lapidem cavat (Continual dripping wears away a stone) i. 314.

Quintilian: Laudem virtutis necessitati damus (we give to necessity the praise of virtue) — Inst. Orat. i. 8. 14.

Necessitatem in virtutem commutare — Hadrianus Julius's addition to Erasmus's Adages (cf Shakespeare: Two Gentlemen of Verona act. iv. sc. 2)

Ovid: Spectatum veniunt, veniunt spectentur ut ipsae (they come to see; they come that they themselves may be seen) — Ars Am. i. 99.

The Woorkes of John Heywood (1546) is the earliest collection of English proverbs.

John Taylor: God sends meat, & the Devil sends cooks — Works vol. II P. 85 (1630).

Richard Edwards: The falling out of faithfull frends is the renuyng of love — the Paradise of Dainty Devices (cf. Terence: Adria act iii. sc. 5; Publius Syrus: Maxims. 24; Lyly: Euphues; Burton: Anatomy of Melancholy, pt. iii. sec. 2)

Lyly: The finest edge is made with the blunt whetstone

George Chapman: Black is a pearl in a woman's eye (An Humorous Day's Mirth) cf Titus Andronicus V. i. 82; Burton: Anatomy III. ii. II. ii. Two Gentlemen of Verona act V. sc. 2.

George Chapman: Keep thy shop & thy shop will keep thee — Eastward Ho Act i. sc. 1.

Sir John Harrington: Treason doth never prosper: What's the reason?

John Ball: When Adam dolve & Eve span
Who was then the gentleman? (Hume: Hist. of Eng. i, ch. xii, note P).
Agathon: tr. by Sheldon (Edmondo: Book sales, 1880

Epp. 5.
Why, if it prosper, none dare call it treason (Epigrams, bk. iv.)
(cf Seneca: Prosperum ac felix scelus virtus vocatur — Success & fortunate crime is called a virtue — Herc. Furens ii, 250)
Christopher Marlowe: Who ever loved that loved not at
first sight — Hero & Leander (cf Chapman: The Blind Beggar
of Alexandria & Shakespeare: As you like it)
Marlowe: Sweet Helen, make me immortal with a kiss!
Her lips suck forth my soul: see, where it flies
— Faustus (cf Othello, Robert Greene: Philomela's Ode, Tennyson:
Fatima: "O love! O fire! once he drew
with one long kiss my whole soul through
My lips, as sunlight drinks dew.") † If infra Joannes Secundus
Shakespeare: Tempest: He that dies pays all debts.
Measure for Measure: with forehead villanous low.
That in the Captain's but a choleric word
Which in the soldier is flat blasphemy.
Much ado about nothing: The fashion wears out more apparel than men. Patch quiet work Proverbs
For there was never yet philosopher that could endure the tooth-
ache patiently.
A Midsummer Night's Dream: O, hell! to choose love by another's eye.
Bless thee, Bottom! bless thee! thou art translated.*
The Merchant of Venice: There are a sort of men whose visages
Do cream & mantle like a standing pond...

* cf Brainworm in Ben Jonson's Every Man in His Humour Act II, sc. 2: "I cannot choose but laugh to see myself thus translated, from a poor creator to a creator!"

Romeo & Juliet Act II, sc 2. Romeo 要做 J's glove, cf. France: he génie latin 手套 stabbed her with a white wench's black eye.

I am sir Oracle, & when I ope my lips, let no dog bark!
That the man that hath no Musick in himself is fit for treasons, let no such man be trusted.

As you like it: Time travels in divers paces with divers persons
An ill-favored thing, sir, but mine own. Cowards die many times
There's small choice in rotten apples. before their deaths — Julius Caesar

Twelfth Night: Some are born great, some achieve greatness, & some have greatness thrust upon 'em.

King John: To gild refined gold, to paint the lily.

King Henry V: I would give all my fame for a pot of ale & safety. Tamin of the Shrew: A woman moved is like a fountain troubled / Muddy, ill seeming, thick, bereft of beauty
set is a valiant flea that dare eat his breakfast on the lips of a lion. Love's Labour Lost: They have been at a great feast of languages & stolen the scraps.
Hamlet: For this relief much thanks He draweth out the thread of his verbosity finer than the staple of his argument.
'tis true 'tis pity; And pity 'tis 'tis true.
God has given you one face, & you make yourself another
A man may fish with the worm that hath eat of a King & eat of the fish that hath fed of that worm Of Ambrose Bierce: My Devil's Dictionary "edible".
King Lear: Let not women's weapons, water-drops, stain my man's cheeks. Othello: The robb'd that smiles, steals something from the thief.
There was never yet fair woman but she made mouths in a glass.
French Proverb: Le mariage est comme une forteresse assiégée Cf. Pellissier: Etudes sur les Moralistes français. P. 102
Ceux qui sont dehors veulent y entrer, & ceux qui sont dedans veulent en sortir (cf. Sir John Davis: Contention betwixt a Wife & a Widow, & a Maid) Montaigne: Essais vol. iii, ch. V. John Webster: White Devil Act I. sc. ii)

Pope: "A 9th beautitude added to the 8th" in Scripture: "Blessed is he who expects nothing, for he shall never be disappointed" Letter to Gay. 16, 007. 1724.

Bacon: "Antiquitas saeculi juventus mundi" (Advancement of Learning, bk. i.) traced by Whewell to Bruno's Eroi di Cenore (1584) (Philos. of the Induct. Sci. ii, P. 198) to be added to Bury: The Idea of Progress. Cf Tennyson: The Day Dream, L'envoi.

Robert Burton: We can say nothing but what hath been said (Cf Terence: Nihil dictum quod non dictum prius — Guichenes la Bruyère: Tout est dit — les Caractères). Old poets steal from Homer. He that comes last is commonly best. I say with Didacus Stella a dwarf standing on the shoulders of a giant may see farther than a giant himself (Pygmaei gigantum humeris impositi plus quam ipsi gigantes vident). (Cf Coleridge: The Friend, sect. i. essay viii). George Herbert: Jacula Prudentum

They are proud in humility; proud in that they are not proud (Cf Coleridge: The Devil's Thoughts)

courtesy: Pride that apes humility — The Devil's Walk

Going as if he trod up eggs.

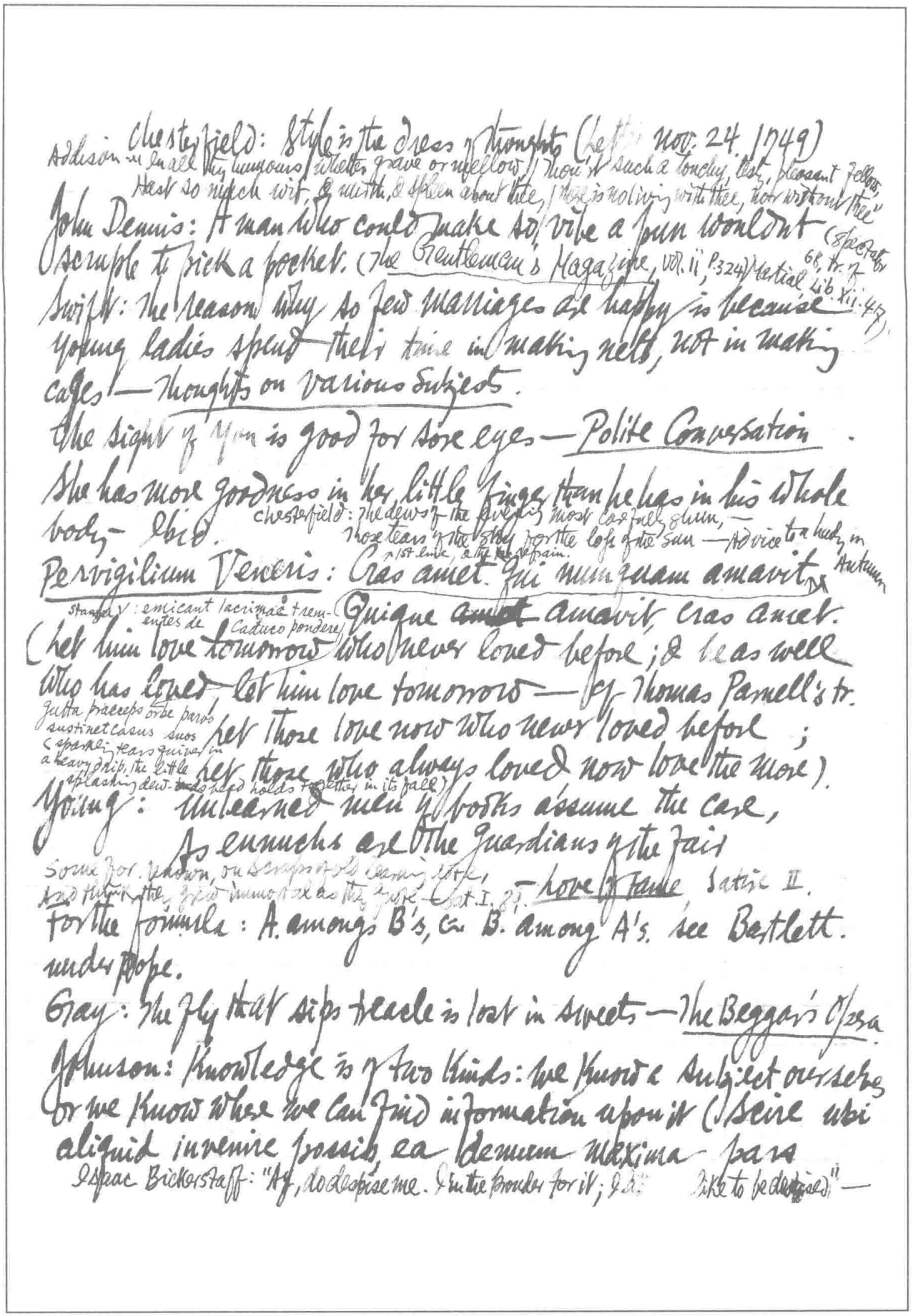
Lucretius: Quod alii cibus est aliis fuat acre venenum iv. 637 (What is food to one man may be fierce poison to others).

Thomas Fuller: She commandeth her husband by constant obeying him — Holy & Profane State, "The Good Wife" (Cf Bacon on Nature to be Conquered by being obeyed)

Their heads sometimes so little that there is no room for wit; sometime so long that there is no wit for so much room — Of Natural Fools. Of Publius Syrus Furor fit laesa saepius patientia

Dryden: Beware the fury of a patient man — Absalom & Achitophel

Tacitus: Proprium humani ingenii est odisse quem laeseris (It belongs to human nature to hate those you have injured) — Agricola, 42.4. Cf Herbert: "The offender never pardons".


Addison
Chesterfield: Style is the dress of thoughts (Letter Nov. 24. 1749)
John Dennis: A man who could make so vile a pun would not scruple to pick a pocket. (The Gentleman's Magazine, Vol. II, P. 324)
Swift: The reason why so few marriages are happy is because young ladies spend their time in making nets, not in making cages! — Thoughts on Various Subjects.
The sight of you is good for sore eyes — Polite Conversation.
She has more goodness in her little finger than he has in his whole body — Ibid.
Chesterfield: The dews of the evening most carefully shun, Those tears of the sky for the loss of the sun — Advice to a lady in Autumn
Pervigilium Veneris: Cras amet. Qui nunquam amavit, quique amavit cras amet.
(Let him love tomorrow who never loved before; & he as well who has loved, let him love tomorrow — by Thomas Parnell's tr.
Let those love now who never loved before;
Let those who always loved now love the more).
Young: Unlearned men of books assume the care,
As eunuchs are the guardians of the fair
— Love of Fame, Satire II.
For the formula: A. among B's, as B. among A's. see Bartlett. under Pope.
Gay: The fly that sips treacle is lost in sweets — The Beggar's Opera.
Johnson: Knowledge is of two kinds: we know a subject ourselves or we know where we can find information upon it (Scire ubi aliquid invenire possis, ea demum maxima pars
Isaac Bickerstaff: "If I do despise me. I write for it; I do like to be despised." —

Summa Barbarolo de tristia: The dread of Midnight is the noon of thought
Burke: "Vice itself lost half its evil by losing all its grossness" (Ref. on the Fr. Rev.).
Mr Grigger: "I say ditto to Mr Burke!"

Eruditionis est — To know where you can find anything, that is the largest part of learning) Coleridge: "our supreme mind-minded Shakespeare" (Bio. lit. ch. XV)
Sydney Smith: It requires a surgical operation to get a joke well into a Scotch understanding — Memoirs by Lady Holland.
Oh, you flavour everything; you are the vanilla of society — Lord
you find people ready enough to do the Samaritan, without
the oil & Hoo[illegible] — Lord.
As the French say, there are 3 sexes, — men, women & Clergymen.

Serenely full, the epicure would say — Dryden:
Fate cannot harm me, — I have dined today — Happy he who can say:
Lamb: Presents endear absents — Recipe for salad — Roast Pig — To-morrow, do thy worst,
for I have lived today,
Byron: A book's a book, although there's nothing in't — English
Bards & Scotch Reviewers ("I awoke one morning & found myself famous" (Moore's Memoranda, Chap. XIV).
With just enough of learning to misquote. — Lord — Quid faciat
I hope to merit heaven by making earth a hell — Childe Har. canto i. Bk. I.
When Bishop Berkeley said "there was no matter" Ode-29
and proved it — 'twas no matter what he said — Don Juan
Canto xi (Cf T. H. Key on the authority of T. J. Furnivall: What is Mind?
no matter. What is matter? never mind).

Carlyle Dismall Science (Latter-day Pamphlets No. 1. Cf La
Gaya scienza) Pope: The Proper Study of Mankind is man (Epistle ii, line 1).
Cf Charron: "La vraye science est la vraye etude de l'homme, c'est l'homme
Hypocrite, Act. V, Sc. 1 (De la sagesse, liv. 1. chap. i).

Tennyson: Gorgonised me from head to foot
with a stony British stare — Maud

Macaulay: I have not the Chancellor's encyclopedic mind. He is indeed a kind of semi-Solomon. He half-knows everything." — letter to Macvey Napier, Dec. 17, 1830.

Emerson: Fine manners need the support of fine manners in others — Behavior

We boil at different degrees — Eloquence

Peaceably (amicably) if I can, forcibly (violently) if I must.

Next to the originator of a good sentence is the first quoter of it — Quotation on Originality

Disraeli: A precedent embalms a principle

To believe in the heroic makes heroes — Coningsby

Frederick locker-lampson: "A sophisticated rhetorician, inebriated with the exuberance of his own verbosity" (on Gladstone).

The healthy-wealthy-wise affirm
That early birds obtain the worm —
(The worm rose early too).

Lowell: Talent is that which is in a man's power; genius is that in whose power a man is.

Meredith: Perfect simplicity is unconsciously audacious — Richard Feverel.

Austin Dobson: The ladies of St James's!
They're painted to the eyes;
Their white it stays for ever;
Their red it never dies;
But Phillida, my Phillida!

Arnold: "The word which our Bibles translate by 'gentleness' means more properly 'reasonableness with sweetness', 'sweet reasonableness'" — St. Paul & Protestantism, Preface.

Thomas Gold Appleton: Good Americans, when they die, go to Paris (of Wilde: A Woman of no importance Act I)
Dickens: "If the supposes that, the law is a ass" (Bumble in Oliver Twist chap. 2i).
"the question about events" with Podsnap was would it bring a blush to the cheek of the young person?" (Our Mutual Friend, chap. XI).

Her color comes & goes,
It trembles to a lily —
It wavers to a rose.

Live while you live
(Dum vivimus vivamus).

Robert Buchanan: Beauty & Truth, tho' never found, are worthy to be sought — To David in Heaven.

William Paley: Who can refute a sneer? — Moral Philosophy
Vol. ii. Bk. V. chap. 9.

Hesiod: Both potter is jealous of potter & craftsman of craftsman;
& poor man has a grudge against poor man, & poet against poet — Works & Days line 25.

Aeschylus: It is not the oath that makes us believe the man,
but the man the oath — fragment 385.

Euripides: A woman should be good for everything at home, but
abroad good for nothing — frag. 525.

Plautus: He whom the gods favor die young — Bacchides
Act. iv. sc. 7.

Publius Syrus: Judex damnatur cum nocens absolvitur.
(The judge is condemned when the criminal is acquitted)

Prior P. in Solomon on The Vanity of the World, bk. ii, line 364.
Diogenes Laertius: Aristotle defines hope as the dream of
a waking man. (Lib. V. sec. 18. ~~Prior does~~ Stobaeus in Serm. cix ascribes it to Pindar
Aelian in Var. Hist. XIV. 29 refers it to Plato. see Menage: Observations
Diogenes on the time of supper: "for a rich man
whenever you please; for a poor man whenever you can.
upon
Laertius)

Dryden: Great wits are sure to madness near allied / And thin partitions do their bounds divide (Absalom & Achitophel, line 163). cf. Seneca: "Nullum magnum ingenium sine mixtura dementiae fuit" (De Tranquillitate Animi, XVII, 10) cf. Aristotle: Problemata, XXX, 1.

Plutarch: King Agis: "The Lacedaemonians are not wont to ask how many but where the enemy are"!

Themistocles said that his son had the most power of any one in Greece: "For the Athenians command the rest of Greece & I command the Athenians, your mother commands me, & you command your mother."

Cato liked young men who blush better than those who look pale.

Antiphanes said that in a certain city the cold was so intense that words were congealed as soon as spoken, but that after some time they thawed & became audible; so that the words spoken in winter were articulated next summer (cf. Rabelais bk. iv., chaps. Lv, Lvi; also Baron Munchausen the story of sound frozen in a post-horn) — cf. Man's Progress in Virtue

When the candles are out all women are fair* — Conjugal Precepts

Schelling: Philosophie der Kunst — Gegenwart Kunstler

on architecture as frozen music. (cf. Goethe: Conversations with Eckermann, 23 March, 1829)

* cf. Musset: Portia

Dryden: A man so various, that he seem'd to be / Not one, but all mankind's epitome. / Stiff in opinions, always in the wrong; / Was everything by starts, & nothing long / But in the course of one revolving moon / Was chymist, fiddler, statesman, & buffoon. (Absalom & Achitophel, line 545) cf. Juvenal iii, 76

Grammaticus, rhetor, geometres, pictor, aliptes,
Augur, schoenobates, medicus, magnus, omnia novit.

* "Deceitful hope, hope sweet evil, the one solace of ills for wretched men, whereby they bear their lots."

The Classical Heritage of the Middle Ages, by Henry Osborn Taylor

Self-control, measure, limit, clarity & definiteness were principles of Hellenism; the Christian spirit broke through them. Its spirituality had not the clarity of classic limitation. Its reach was infinite. Classic self-control means measure, nothing in excess. Christian self-control means the exclusion of one part of life; it knows no measure; what it condemns it cannot have too little; & what it approves it cannot have enough. The pagan conception of hope (Spes; cf. Seneca: "Spes fallax, Spes dulce malum, Spes una malorum solamen miseris, qua sua fata trahunt" etc.) is definite & unspiritualised. It lacks all that animates Christian hope & gives it wings to bear it up to God.

The pagan was self-reliant; he looked to himself for his own strength. The gods might provide opportunity or enmesh him in nets of fate. But the man himself & the quality of his accomplishment was the work of his own strength, of his ἀρετή (virtus) & πρόνοια (prudentia). Greek epics & tragedies show man's spiritual greatness in spite of Fate. His was a happy nature & with great faculty of joy. He had ready emotions & of many kinds. But the emotions are direct & personal, springing from his own desires & relating to the immediate satisfying of them. No Greek had felt the round of human woe as deeply as Lucretius or as broadly as Virgil. (Cf. Ancient Ideals by H.O.T. II, pp. 32-40)

In the 2nd Century there sprang up a new spirit of religiousness, a yearning for communion with the divine — Neo-Platonism, a state of metaphysical ultra-emotionalism.

Virgil's fame towered, his authority became absolute. But how?

* But there was no other means of getting that education which distinguished a Roman from a barbarian

A pagan in reality tempted by the devil, Morhelped by God—

Even before the 5th century the habit had arisen of finding one's future lot indicated in a line of Virgil chosen at Random — the "Sortes Virgilianae". Macrobius holds him to be infallible in every branch of learning. This is a point of joinder with the Middle ages.

To monks was due the preservation of the classics. Not that they had any special love for the classics which they often erased in order to write the lives of saints on the profane parchment. But the classics could be preserved only by men who could write. It also fell in with the temper of the Middle ages to interpret the classics allegorically.

Many monks regarded the classics as a source of sinful pleasure.

The seven arts of Medieval education (Grammar, Dialectic, Rhetoric, Geometry, Arithmetic, Astronomy & Music) included all that was necessary as a preparation for theology, & could most conveniently be studied in Compendia. Hence it seemed useless to read the authors themselves. The most widely used schoolbook of the Middle Ages was the De Nuptiis Philologiae & Mercurii by Martianus Capella. Mercury or Hermes is, according to Plotinus, the Λόγος; hence the propriety of his marriage with Philology (φιλεν-λόγον). He is strictly instructive & as Sapience as the Lords of Medieval schoolmasters. Bridesmaids are the 7 arts a „doctissima virgo".

The amor of which Boethius speaks is not in reality Christian love, but the Concord of Empedocles — Coelo imperitans amor (Bk. 2). Its proper yet transformed self reappears in Dante's: L'amor che move il Sole e l'altre stelle. no literary self-consciousness, neither thought of style.

Tertullian: De Praescriptionibus adversus Hereticos VII, x: "What in Common have Athens & Jerusalem? The Academy & the Church?" etc

Origen is the 1st to systematise allegorical interpretation. For him all Scripture has a spiritual meaning; while not all of it has a bodily, i.e. a literal meaning, for a passage cannot be taken to have a literal meaning when such meaning would be absurd (De Principiis). According to him scripture may be said to have 3 senses, the literal, the moral, & the spiritual (cf Cassian in Conlatio:

πρακτική vs θεωρητική
Scientia
- historica interpretatio
- intelligentia spiritalis
  - tropologia allegoria anagogia

of Dante: Il Convivio — c.s.c.

In painting & sculpture & finally in architecture, the artist will endeavor to shadow forth in symbols things of the spirit.

As the Christians abominated the idols of the heathen, it was natural that their aversion should extend to all images. The common application to Christ's person of Isaiah's words: "He hath no form nor comeliness."

There were Christians who spoke against suppression of the affections recognizing that such a principle was pagan, while Christianity called for the use & development of all elements of human nature. "It is an error of the Stoics" says Lactantius, "that they would cut off all emotions. "Where there are no vices, there is no place for virtue; as there is no place for victory unless there be an adversary. ... Emotional desire is, as it were, a natural fruitfulness of souls (affectus igitur quasi uberitas est naturalis animorum). A wild field will bring forth briars but a cultivated field good fruit." (Divinae Institutiones V, 15-17). cf Augustine: Civitas Dei, XIV, 9.

In pagan lit no facts is barred : anger hate, fear, grief. Carnal & inclinations were characteristic of the emotions expressed in Greek & Lat. poetry. Excess & exclusion in Christian lit. = no feeling to the passion of love [illegible], but not else (245)

Monasticism was asceticism; it had also motives which were not ascetic. Ἄσκησις originally means exercise for the improvement of the faculties exercised. The practice of acts which exercise the soul in virtue or holiness. Acts, however painful, which have not this object are not ascetic. Prayer, intended to move the Deity, is not ascetic, nor is sacrifice, if intended to placate him. Ascetic practices proceed also on the idea that the "lusts of the flesh" are evil, not merely in their excesses, but in their normal operation.

When the sinner, stung by love of the Crucified, turns to penitence his heart cries for punishment. Or he may have fear of hell before him & seeks to undergo temporal to avert eternal pain. In either case penance, self-flagellation, may have motives which are not ascetic.

Neo-Platonism presented a philosophic basis for ascetic living.

In the 1st epistle of John, the opposition between Christ & the World is absolute. Likewise in the Apocalypse all is conflict. For such a mighty conflict it behooved a Christian to be athelete with his loins girded. Should Christians hamper themselves with domestic ties? Cf. St. Paul 1 Cor. vii: "The unmarried man mindeth the things of the Lord, the married man mindeth the things of his wife". The Church Fathers could not close their eyes to the need of continuing the human race, nor to the plain sanction of Matrimony in the Scriptures. But for those two facts, the Church might have condemned marriage unconditionally. As it was, the Church lauded celibacy & gradually acquired it of the clergy. Says Jerome: "Laudo nuptias, sed fructa mihi virginis generantur" (Ep. XXII, § 20).

Gregory 1st assumed the title "Servus servorum dei" in Ep. I, 1.

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Those who would keep their virgin state needed barriers between their temptations & their principles. It was best to withdraw from society; ascetics must become anchorites. Here was the reason why asceticism should betake itself to the desert. But the solitary life is difficult. Solitaries would be forced to associate together for mutual aid & then would need regulations under which to live. So anchorites became Coenobites & Monasticism began. The anchorite does not represent a flight from persecution but a flight from sin. The troubled condition of the Roman world in the 5th Century & the disastrous outlook led Monasticism. The athlete of Christ (term applied to St Anthony in Athanasius: Vita S. Antonii) went forth from the Communities as from a bed of luxury. Now Cowards fled for fear; & many gentle souls sought the quiet of Monastery.

Cassian: "(1) gastrimargiae (gluttony) (2) fornicationis (3) filargyriae (amor pecuniae) (4) irae (5) tristitiae (6) acediae (taedium cordis) (7) cenodoxiae (8) superbiae" – Inst. V, 1. 8 Principal vices of Monastic life. Vita Contemplativa.

Control, moderation, inclusiveness were absent from Christian emotion. Instead there were both excess & exclusion. The classic warning μηδὲν ἄγαν (not: too much) was abandoned; The Christian heart could not hold too much love of God. No clarity, no definiteness. → cf. Terence: Ne quid nimis

never anything too much.

a cold Verstandmensch prickly & fluffy phrases

Mr Dave Marlowe in Coming, Sir has fashioned out of his life as waiter on ship's steward a fascinating narrative. Coming, Sir is an expensive book to read, for, having learnt from Mr Marlowe how great are the trials & how low the remuneration of his calling, I cannot imagine any warm-hearted reader failing in future to be rather generous when tipping in hotels & at sea.

A. E. Housman deliberately preferred a grim gaol for his seclusion. His smile was that of one who would have smiled even more welcomingly if the Constitution & its muscles had allowed him. A floating rather than anchored smile.

Sarah Lennox: "She is femenine to the greatest degree, laughs most heartily at a dirty joke, but never makes one". (William Matthews: Polite Speech in the 18th Century in English, Vol. I. No. 6).

In poetry the best will in the world is nothing without ability.

The 19th characteristic of much modern poetry is an over conscientious preoccupation with calling a spade nothing but a spade.

Modern Biography edited hon David Cecil (Nelson & Sons) 1s. 3d.

"Aristotle on Detective Fiction" by Dorothy L. Sayers in English Vol. I no. 1.

Moritz Schlick: "Heiterkeit ist Pflicht. Denn es wäre unmoralisch kleine Dinge ernst zu nehmen. Humor ist Vorbedingung der Moral. Wer das Kleine zu wichtig nimmt, kann das Grosse nicht wichtig nehmen".

The Germans prefer to conjure reality out of existence by the magic of words. To quote a German critic, the characteristics of German literature at the present time are colourlessness, monotony & flatness (O. E. H. Becker).

× Shakespeare 未婚的通姦與堕胎. D.Q. 之於 Faust 下的 = apologia
to lay a deep vis Jealousy

Das deutsche Wort Jan-Feb. 1937). The term Volkhafte Dichtung is applied by Helmuth Langenbucher to the typical literature of the totalitarian state. The effective control of the Reichskulturkammer over literary productions enables the authorities to deny the existence of a censorship in the old sense of the term. The freedom of the writer is purely negative.
Goethe: Patriotism Corrupts history.

The Collected Works of Thomas De Quincey by D. Masson, Vol. IV
Shakespeare: It was the wise & beautiful prayer of Agur, "Give me neither poverty nor riches;" & doubtless, for quiet, for peace & the latentis semita vitæ that is the happiest dispensation. But perhaps, with a view to a school of discipline & of moral fortitude, it might be a more salutary prayer, "Give me riches & poverty, & afterwards neither". Oh, fie, Miss Shakespeare, you came rather before you were wanted! For our parts, we should have been the last among the biographers, when the grave had shut out all but charitable thoughts, to point any moral censure at a simple case of natural frailty, youthful precipitance of passion, & all trespasses the most venial where the sinful intentions are honorable. But we do not like the spectacle of a mature young woman, five years past her majority, wearing the semblance of having been led astray by a boy who had still 2 yrs & a half to run of his minority. Shakespeare himself looking back on this part of his youthful history, & on his maturest years, breathes forth pathetic counsels against the errors into which his own inexperience had been ensnared, e.g. the scene between the Duke Orsino & Cesario in the Twelfth Night. "A piece" of that sad wisdom folly leaves behind". Again in Sonnets:

at once my fortress & my homage.
Pondere quam (numero (weight rather than number)

Gentle thou art, & therefore to be won;
Beauteous thou art, & therefore to be assailed;
And, when a woman woos, what Woman's son
Will sourly leave her till she hath prevailed?

the sting in the tail, for the brainless head atones

In France, the verbal homage to woman is so excessive as to betray its real purpose, — viz. that it is a mask for secret contempt. In England, little is said; but, in the meantime, we allow our sovereign ruler to be a Woman. In England, there always has been a manly feeling of unwillingness to see labours of a coarse order thrown upon women. In France, Mr Simond records, a woman may be yoked side by side with an ass to the plough & it excites no horror to see the driver distributing his lashes impartially between the woman & her brute fellow.*

Milton: Sir Henry Wotton advised Milton on setting out on his grand tour: "I pensieri stretti ed il viso sciolto!"

Richard Bentley: Here, if anywhere, it seemed possible that a world-wearied man should find a perfect rest. "Yes," said Mr Souther, "yes. Nature has done her part to create in this place an absolute & perpetual sabbath. But lawsuits, & the passions of lawsuits, have carried fierce dissension into this hidden paradise of the Muses; & it is a fact that not one of those households will now speak to any one of the other six."

Early in life (Epistola ad Millium) Bentley had declared: "Non nostrum est κειμένοις ἐπεμβαίνειν" (No practice of mine to trample upon the prostrate).

He was meant by Nature for a Scientific butcher, instead of which

* The Journal of Arnold Bennett, July 19th, 1907 (The Critic, Paris, P. 238): "Cinches Sablons, France. An old woman harnessed to a small cart (contain merchandise that I could not distinguish. On either side of the old woman was harnessed a dog about as big as a pointer. An old man stalked majestically behind at a distance of several yards. Cinq: a many long strides."

8 Again in "Question as to actual slips in Milton", in Vol. X, p. 415

A man cannot have too many strings to his bow
skulking from justice, struggling in the meshes
of penal law.

he chose to make himself a butcher's man of science
His MS. had been applied to what Coleridge styles some "Culinary or
post-culinary purpose".
I think you'll not meddle with our Dick again. doctor
Of the Doctor's friends whose knaves on à-peu-près, the himself was a fool on a-
Dr Monk says that Bentley's corrections would often "lop off the most
beautiful parts of the poem". But I am petrified on finding the 1st instance
which he gives — It's very reasonable censure of a well-known ball:

Adam, the goodliest man of men since born
His sons, the fairest of her daughters Eve".

The Indian Summer is in November, which is known in Germany as the
Fink's Summer or the Old Woman's Summer, i.e. a feminine reflection
of a power in itself — by fervour & creative energy essentially masculine
Pope: We read, in a diary published by the Microcosm, "Met a large hat with
a man under it".* the disagreeable kind of vaccination (to be scratched by a cow)
Between Wycherley & Pope, there were nearly 50 good yrs of fair & foul weather,
ultimus Saxonum, not friends of his own generation.
To adopt the distinction of Shakespeare, they see nothing but "dust a little
gilt", & we "gold a little dusted".
on the supposed "correctness" of Pope & his "defect in Sinews of thought"
shown by an examination of the passage on Atticus p. 2093
Cf Hazlitt: Lectures on Eng. Poets, IV
Coleridge: his pillow is stuffed with thorns.
Isaac Casaubon, after seven researches into the nature of that tub of
Diogenes, ascertained to the general satisfaction of Christendom that it
was a word, but of earthenware

* Cicero's last words when he saw his son-in-law Dentatus (a man diminutive in stature) wearing a long sword girded to him: "Puer, generum meum ad gladium alligavit".

Smart, the prose translator of Horace, actually let himself out to a monthly journal on a regular lease of 99 yrs.
Coleridge mentions a man who entertained so exalted an opinion of himself & of his own right to apotheosis, that he never uttered that great pronoun "I" without solemnly taking off his hat. Even to the oblique case "me" which no compositor ever honours with a Capital M, & to the possessive pronoun my & mine, he held it a duty to bend reverentially. Yet even this pedantic wouldnot have been a competitor worth a lady for the attentions paid to her in right of her sex as Goldsmith was rumoured to have been in that well known story.
The last Days of Immanuel Kant: To suppose a reader thoroughly indifferent to Kant is to suppose him thoroughly unintellectual; & therefore, though in reality he should happen not to regard Kant with interest, it would still be among the fictions of Courtesy to presume that he did.
(Kant's father signed his name Cant. (cf Schiller's jeu d'esprit) account based upon Wasianski. Lord Chesterfield's rule that a dinner party should not fall below the number of the Graces nor exceed that of the Muses. Kant disapproved of eating alone, or solipsismus Convictorii (as he calls it), on the principle that a man would be apt to think too closely to be good for the stomach. K's attitude to his friends in sickness: so long as the danger was imminent he testifies a restless anxiety. But no sooner was the patient's death announced than he recovered his composure because death being a permanent state that admits of no more

Twilight so friendly to thought.

Character
& voiceless, is not adapted to any state of feeling but one of an enduring
K. never perspired — a Mr Dry-as-dust. He never wore gaiters for
fear of obstructing his circulation of blood. His stockings were kept
up by little hooks attached to elastic cords regulated by a watch-spring
in a little pocket near the watch-pocket.
In respect to Cookery the English (& in exaggerated degree the Scotch) are
the most uncultured of the human race. It was an old saying of a sarcastic
Frenchman on visiting that barbarous city of London: "Behold! a land
where they have 6 religions & only one sauce."
Kant 把 Lampe 起晃的时候, 事 K 38年 was dismissed. 康德读 Hartung
Journal, Lampe 当次误呼为 Hartmann's Journal, Kant 必改正之每
呼三次. "Not Hartmann's, but Hartung's). To dismiss 他; K. 的友
other people wished to record that they wished to remember; but K. had lost
regarded what he was to forget. "Mem. — Feb. 1802 the name of Lampe
must now be remembered no more."
Heat, fire, darkness & utter silence were the two pillars on which his sleep
rested. But now darkness was a terror to him & silence an oppression.
Voltaire had said to a young physician who denounced coffee as
"a slow poison": "You are right there, my friend: slow it is & horribly
slow, for I have been drinking it these 70 yrs, & it has not killed
me yet!"
K. proposed an extensive foreign tour, & I [Wasianski] jested to
him "Post equitem sedet atra Cura".
K. expressed the opinion that February is the month in which people live

*in Salgrave's letters (Biographia lit chap. xxii)

the least weight to carry, for the obvious reason that it was shorter by two & by three days than the others.

I asked him again if he knew me. He was speechless, but he turned his face towards me & made signs that I should kiss him (D. Q.'s note: The pathos which belongs to such a mode of final valediction is dependent altogether for its effect upon the contrast between itself & the prevailing tone of manners amongst the society where such an incident occurs. In France, e.g. there prevails a most effeminate practice amongst men of exchanging kisses as a regular mode of salutation on meeting after a considerable period of separation. But in nations so inexorably manly as the English, such an act [e.g. Nelson's "Kiss me, Hardy!"] recalls the spectators' thoughts to the mighty power of death which has been able to work such a revolution. The bravest man has become, under the force of agony, a woman in his craving for pity.]

Herder: Coleridge, when told by the pastor of Ratzeburg that Klopstock was the German Milton, said: "Yes, a very German Milton."*

There is a voluptuousness, an animal gloss in the very intellectual sensibilities of the German.

Goethe's novissima verba: "Light! more light!" Herder: "Time, more time!" Kant (pushing away the glass of liquid): "It is enough!"

Quintilian: "Proximus, sed longo intervallo."

upon Goethe's Faust, it is better to say nothing than too little.

De Quincey frequently reminds me of Saintsbury — the same heavy jauntiness, the same exuberant indistinctness, the same self-conscious originality, the same refreshing inability to be dull, drab, dry, & matter-of-fact even in a work of reference. Only D.Q. is far less incisive & critical, & indulges more in "Nigmarole" (vide Saintsbury: History of Criticism Vol. III). D. Q. praises opium in the out of season: "For Kant's particular Complaint, a quarter of a grain of opium, every 8 hours, would have been the best remedy, perhaps a perfect remedy" (P.359). "All this temperance led to nothing; for he died when he was but 74 months advanced in his 60th yr. Such if he had been a Drunkard or an Opium-eater, he might have continued to weather the point of 60 yrs" (P.382). "He wanted not freedom from the Cares which oppressed him, & perhaps a little well-boiled opium to have been the happiest man in Germany" (P.383). These passages were of course written in his degenerate years.

a tribute which he paid as duly as his income tax

The Collected Works of Thomas De Quincey, Vol. V.

Dr Samuel Parr: Within those limits the rule is — De Mortuis nil nisi bonum. Beyond them, or when the privilege of recent death can no longer be sustained, this rule gives way to another — De mortuis nil nisi demonstrabile. In cases innumerable tenderness to the dead would become grounds of cruel injustice to the living: nay, the maxim would continually counteract itself; for too inexorable a forbearance with regard to one dead person would sometimes effectually close the door to the vindication of another. In fact, neither history nor biography is able to move a step without infractions of this rule.

There was labour, indeed, and effort enough, preparation without end, and most fortuous circumgyration of periods, but from all this sonorous lavishness of words no adequate end emerged but simply a voluminous smoke: for the Doctor was a patron of tobacco in a degree which made him the horror of ladies .... His style, turgid and bloated, and his sesquipedalian words had prepared me to expect in Dr Parr a huge carcass of man.

I, that wrote this paper, have myself a mean personal appearance; and I love mean of mean appearance.

He fancied that his eye was peculiarly searching and significant: he conceited that it frightened people: and had a particular form of words for expressing the severe use of this basilisk function: "I inflicted my eye upon him." His caprices were the fitful outbreaks of steady, manlish, strong-headedness; products of a blind belief that, in order to show his independence now and then, like a true mule he must lie down with his burden at some critical point of the road, and refuse to budge a inch further.

Ventre affamé n'a point d'oreilles: the stomach, that keen developer of talent, is the

we have now no other means for estimating his <u>prose</u> as a scholar than than his <u>verse</u> as a tonic for the press.

great feeder of the metropolitan press.
Brass, triply bronzed, was requisite for this. "Thou art the great toe of this society because that thou, being lowest, basest, meanest, still goest foremost."
He who counts the character of an <u>abnormis sapiens</u> (an uncouth rustic Nullo[illegible]) should be careful that his <u>uncommon</u> & singularity cover some singular strength of character or some weight of true sense... In reality Parr's arrogance was chiefly to be traced to that one fact in his life — that for forty years he swayed the sceptre of a pedagogue — to borrow his words, "the long exercise of petty autocratical authority."
Posterity are a sort of people whom it is very difficult to get at; whatever other good qualities Posterity may have accessibility is not one of them. A man may write 8 octavos, specially addressed to Posterity, & get no more hearing from the Wretches than had he been a stock & the dear stones.
The nature of his empire was absolute & unlimited despotism in the worst form, described by Aristotle in his „Politics„ as <u>Pambasileia</u>. There is no autocrat so complete, not the Czar of all Russias, as one or other of those 2 tyrants — 1st. the Captain of a King's ship, or, secondly, the headmaster of a grammar-school.
We treated his severities as Plato's suppers — they were luxuries for the moment & subjects of sweet consolatory exultation in the retrospect.
Whatever proved a monument to the fame of Johnson should be such also to the fame of him who raised it. One & the same work could not have a divided character, or a separate destiny in its different relations; could not be immortal as a record, & at the same time perishable as a memorial of the

* repeated of B's & J.'s styles in "Rhetoric" (X, 125); again of their talk in "Conversation" (X, 269)

Ostentatiously modest

Monument to anybody?

of the recorder. But can it be imagined that Paris clumsy Masonry could leave an unrecorded, rich in folly & absurdity, is current about an interview between Johnson & Pan, in which the latter should have stamped whenever the other stamped, & he, called upon to 3rd/4th their sonorous antiphony, replied that he could not think of allowing his antagonist to be so much as a stamp ahead of him. Greek enamelled upon an English ground or a substratum of Greek tesselated by English.

[Good passages on Latin as a vehicle of expression for modern ideas, cf. 天演]. Nothing in the world travels faster than the ill-natured judgments of literati upon one another. Person has not ventured to trust himself from the length of 3 sentences to his own impulses, but, in his uniform character of annotator, timidly creeps along shore, attached to the tow-line of his text, & ready to drop his anchor on the least summons to stretch out to sea.

Burke's talking grew; one sentence was the rebound of another; one thought rose upon the impulse of something that went before. Burke's motion, therefore, was all a going forward. Johnson's, on the other hand, was purely regressive & analytic. That thought which he began with contained, by implication, the whole of what he afterwards put forth. The two styles of conversation corresponded to the two theories of generation: Johnson's to the theory of Pre-formation; Burke's to the theory of Epigenesis. *

Johnson's silent acquiescence in the royal praise & the reason on which he justifies that acquiescence — that it did not become him to hazard compliments with his sovereign — is in the finest spirit of breeding. The Regent Duke of Orleans had dignified, by a motion of his hand, that the English Ambassador (Lord Stair) should enter the coach first;

wide of the truth by a whole chronicle

upon which Lord Stair immediately did so, justly feeling that the slightest hesitation on this part would have raised a false punctilio, as though the ranks of the two men were so nearly on a level that the Regent might be forgetting himself, & might need to be set right by the Ambassador.

~~Dr Johnson dismissed~~ 1823

Laetitia Matilda Hawkins: Anecdotes: Dr Johnson dismissed [Miss Knight [sat, on quitting England for Continent]]: "Go, go, my dear; for you are too big for an island."

Richard Farmer on Samuel Parr: "He seemed to have been at a feast of learning from which he had carried off all the scraps." Love's Labour Lost Act V. Sc. 1

Sir Richard Jebb was attending a nobleman from whom he had a right to expect a fee of 5 guineas; he received only 3. He contrived to drop the 3 guineas, then rose picked up & again deposited in his hand: but he still continued to look on the carpet. His lordship asked if all the guineas were found. "There must be two guineas still on the carpet," replied Sir Richard, "for I have but three". The hint was taken as he meant.

The next passage relates to a very eminent character indeed, truly respectable, & entirely English, viz. Plum-pudding. The obstinate & inveterate ignorance of Frenchmen on this subject is well-known. In the Omniana Mr Southey has recorded one of their insane attempts at constructing such a pudding: the foolery, diables sacrés, morbleus &c which this monstrous abortion called forth, would not astonish the reader when we mention that these deluded Frenchmen made cheese the basis of their infernal preparation. "Dr Schomberg spent a Xmas in

an uneasy fumbling with the idea — like that of an old superannuated dog who begs to worry but cannot for want of teeth.

Pain with some English friends ... He threw the receipe into the form of a prescription & sent it to the apothecary, to be made up."

A Parisian who proposed to visit Rome & previously to learn the language but by some mistake engaged a German tutor who taught him his own language. Whose Memory is embalmed in our heart of detestation.

Throughout the Asiatic Researches no soul has been able to unearth a Sanskrit pun-not.

Try to read John Woolman we often did; but read John we did not.

Coleridge the Opium-eating: "Shoot'd'st." Would the teeth of a Crocodile not splinter under that word? It seems to us as if Mr Bowyer's pens ought to be boiled before they can be used?

He did not talk German; or so obscurely — or if he attempted to speak fast, so erroneously — that in his 2nd sentence when conversing with a German lady of rank he contrived to assure her that in his humble opinion she was a ——. Hard it is to fill up the hiatus decorously; but in fact the word very coarsely expressed that she was no better than she should be. Which reminds us of a parallel misadventure to a German whose English education had been equally neglected. Having obtained an interview with an English lady who having recently lost her husband must (as he in his unwashed German condition took for granted) be open to new offers, he opened his business thus: — "High born Madam, since your husband have kicked the bucket" — "Sir!" interrupted the lady astonished & displeased. "Oh, pardon! — nine, ten thousand pardon! Now I make new beginning — quite odder beginning. Madam, since your husband have

like Death hanging over the beds of hospitals, striking at times, but more often threatening to strike.

cut his stick—" It may be supposed that this did not mend matters; & reading so much in the lady's countenance the German drew out an octavo dictionary, taking a last hurried look at it & said beseechingly: "Madam, since your never-enough-to-be-worshipped husband have hopped de twig——". It turned that the dictionary he had used giving slang translation from popular works—had put Opium with those equivalents.* Again in "Notes from the Pocket-Book of a late Opium-Eater" & "Anglo-Grecian Dictionaries" (vol. X, pp. 421 & 8) with variations.

We are of opinion that Opium killed Coleridge as a poet. Lamb: the sketches of Elia reflect the stamps & impress of the writer's own character, whereas in all those of Addison the personal peculiarities (though known to the reader from the beginning thro the account of the club) are nearly quiescent. Sir Roger & Will Wimble are amiably eccentric, but the Spectator himself—in describing them takes the station of an ordinary observer.

People of one sole accomplishment, like the homo unius libri are usually within that circle disagreeably perfect.

His India House works were certainly not read; but then, to balance that, they were not reviewed. His folios were of that order which (in Cowper's words) "not even critics criticize." Many of us escape being read; the worshipful reviewer does not find time to read a line of us; but we do not for that reason escape being criticised.

Hazlitt was not eloquent, because his thought was discontinuous, abrupt & non-sequacious. His brilliancy is seen chiefly in separate splintering of phrase or image which throw upon the eye a vitreous scintillation for a moment but spread no deep suffusion

idem in alio
identity in difference

of colour, a distribute no masses of light & shadow. Even the mighty rhetoric of Sir Thomas Browne, or Jeremy Taylor often leaves behind it the sense of sadness which belongs to beautiful apparitions starting out of darkness only to be reclaimed by darkness in the instant of their birth. Rhetoric is a mode of pyrotechny & pyrotechnics are by necessity fugitive. Lamb's entire intellect sins by this very habit of discontinuity. All his life, he must have read in the spirit of one liable to sudden interruption; like a dragoon, in fact, ready with one foot in the stirrup, often expecting momentarily a summons to mount for action. In such distractions, reading by snatches, & by intervals of precarious leisure, people form inevitably the habit of seeking & valuing epigrammatic style. Lord Chesterfield read under a double coercion for craving instantaneous effects — himself a brilliant man, read only in the morning whilst under the hands of his hairdresser. Compelled to take the hastiest of flying shots at his author, naturally he demanded a very conspicuous mark to fire at.
Lamb again is insensible to the beauty of the elaborate & the rhythmical, the pomp of cadence, the sonorous ascent of clauses. Not the fabled Regulus, with his eyelids torn away & his uncurtained eyeballs exposed to the noon-tide glare of a Carthaginian sun could have shrieked with more anguish, recoil from torture than we from certain sentences & periods in which Lamb perceived no fault at all.
Hazlitt's habit of true gustation — what Coleridge calls "Mouth-

F. R. S. = fellows remarkable stupid.

diarrhœa" or what Archbishop Huet calls "fluxe de bouche". It is all
one with Sincerity, the foundation of all good writing, to express one's own
thoughts by another man's words. "It trails after it a ling of golden
associations!" Yes, & the bugles, who leave an army tailors after a
midnight visit, trail after him perhaps a long roll of gold bullion
epaulettes which may look mighty by lamp-light. But that, in the
present condition of moral philosophy amongst the police, is accounted
robbery.
[The story of Lamb's dipping, p. 244-5]. He dexterously managed his
stammering for purposes of light & shade. He was often able to drain the
roll of stammers into settling upon the words immediately preceding the
effective one; by which means the keynote of the jest, benefitted by
the sudden liberation of his embargoed voice, was delivered with the
force of a pistol shot. The stammer was worth an annuity to him as
an help of his wit by wringing for him the hearer's listening
sympathy, the silence of deep attention, & attitude of acute suspense.
Prof. Willson: ambidexterity. Cicero tells a man that is monstrous
to be unaccountable of another man's pretensions argues himself to
be a "homo ignorabilis"; or in the language of Milton's Satan, "Not
to know me argues themselves unknown".
Μέγα βιβλίον μέγα κακόν — Big book, big nuisance! Had he
worked a little at the book every day of his life, by this time
the book would have towered into that altitude as to require
long ladders & scaffolding for studying it; & like the Vicar of

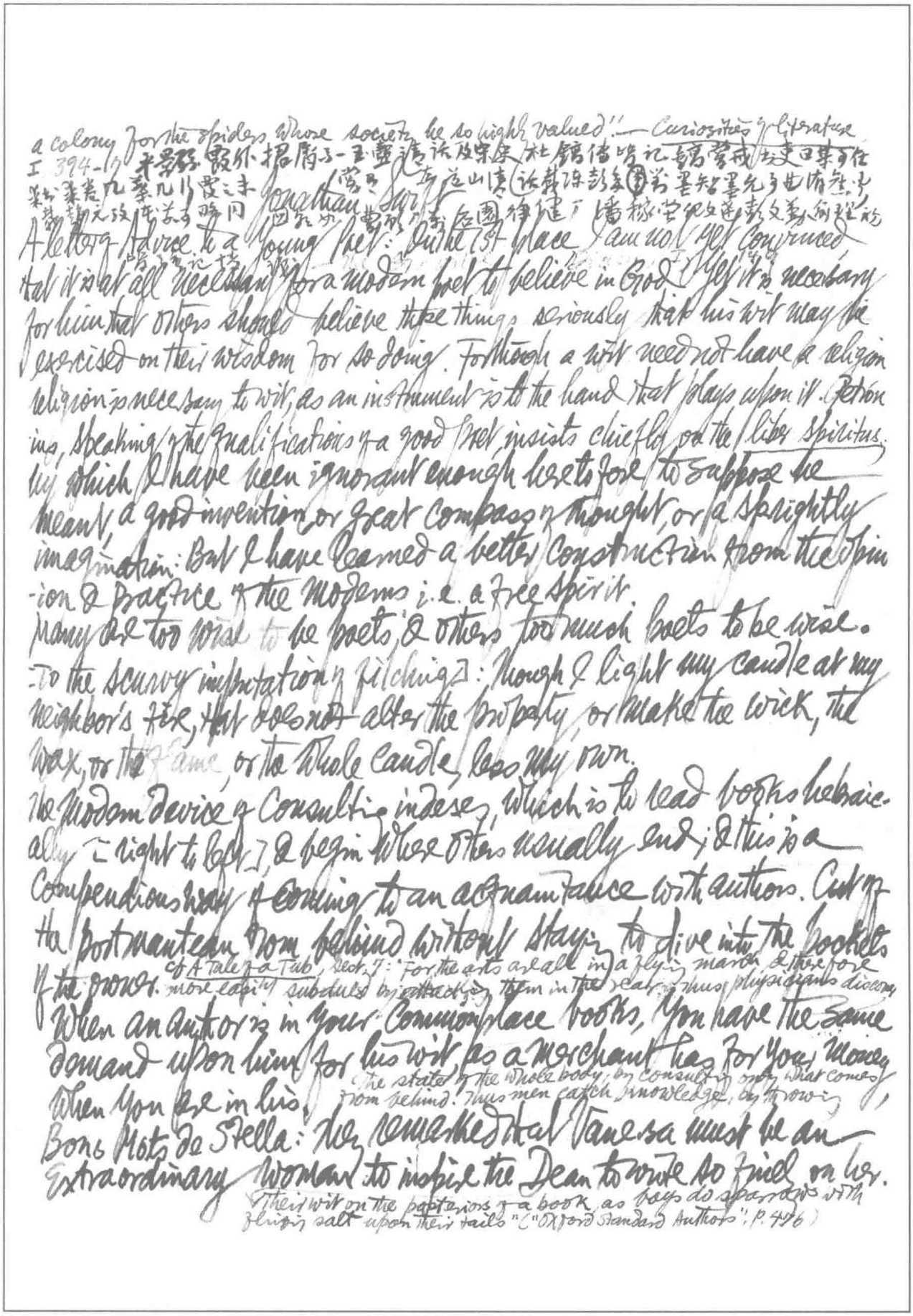
* If arithmetic could demonstrate that all the days of his life ground down & pulverised into "wee wee" globules of 5 or 8 minutes each, & strung upon threads, would not furnish a rosary amply like corresponding, its separate beads or counters, to the books he was known to have studied & familiarly used, then it became clear that he must

of Wakefield's family portrait could find its way into no human chamber without pulling down the sides of the house. Those who reproached Prof. Wilson for not writing a big book are like Mr Bald's female servants: "they insist upon having large blocks of coal furnished to them; they will not perhaps work any that are [illegible]: & after every morning the cynic who delights in laughing at female caprices may see these dense women braying to pieces the unmanageable blocks, & using severe labour to bring the coal into that very state in which, without any labour at all, they might have had it from our Collieries". So of Prof. W's works. We see them in short & detached papers — i.e. in the very state fit for reading. have had extra aid in some way or other — must have read by proxy.

Sir Wm. Hamilton: with Themistocles, we would humbly pray for some sweet voluptuous art of forgetting.

Memoirs of Sir W. H., p. 85 n.

Cited in Veitch's biography. Compared to another Antonio Magliabecchi the librarian to some Grand Duke of Tuscany who, by dint of trotting & cantering over all ages & all books, could not only repeat verbatim & literatim any possible paragraph from any conceivable book but could even tell you on which side the particular page might stand. "He has been called the Helluo, or the Glutton of literature, as Peter Comestor received for his nickname from his amazing voracity for food he could never digest; which appeared when having fallen sick of so much false learning he threw it all up in his Sea of Histories, which proved to be the history of all things, & a bad history of everything. But M. never wrote himself. A universal index to all authors like Isaac Reed. He used to sit in a lounging chair in the midst of his study, surrounded by dusty vols, never allowed to be removed, & forming



a colony for the spiders whose society he so highly valued." — Curiosities of Literature
I 394-5
A letter of advice to a young poet: Quite (1st place) I am not yet convinced
that it is at all necessary for a modern poet to believe in God. Yet it is necessary
for him that others should believe these things seriously that his wit may be
exercised on their wisdom for so doing. For though a wit need not have a religion
religion is necessary to wit, as an instrument is to the hand that plays upon it. Perron
ius, speaking of the qualifications of a good poet, insists chiefly on the Liber Spiritus,
by which I have been ignorant enough hitherto to suppose he
meant a good invention or great compass of thought, or a sprightly
imagination: But I have learned a better construction from the opin
-ion & practice of the moderns i.e. a free spirit.
Many are too wise to be poets & others too much poets to be wise.
[To the scurvy imputation of pilching:] Though I light my candle at my
neighbor's fire, that does not alter the property, or make the wick, the
wax, or the flame, or the whole candle less my own.
The modern device of Consulting indexes, which is to read books backwards
[right to left], & begin where others usually end; & this is a
compendious way of coming to an acquaintance with authors. Cut of
the portmanteau from behind writers stay to dive into the pockets
of the poor. (cf A Tale of a Tub, sect. 7: "For the arts are all in a flying march & therefore
more easily subdued by attacking them in the rear. Thus physicians discern
When an author is in your Commonplace books, you have the same
demand upon him for his wit as a merchant has for your money
When you are in his. (The state of the whole body, by consulting only what comes
from behind. Thus men catch knowledge, by throwing,
Bons Mots de Stella: She remarked that Vanessa must be an
Extraordinary Woman to inspire the Dean to write so fond on her.
("Their wit on the peptations of a book as boys do sparrows with
flour & salt upon their tails" ("Oxford Standard Authors", p. 496)

* Introduction: Encyclopaedia = in sickly pay-day
of Confusionism - for Confucianism in Babbit's Masters

Stella replies with a smile that it was not a matter for wonder since it was well known that the Dean could write finely upon a broomstick.
Polite Conversation in three Dialogues. * cf. M. L. Rosenthal: "Joyce's use of Swift's Polite conversation in ... Ulysses"
Miss: Pretty well, Colonel, I thank you. Col: Pretty & well, Miss! That's 2 very good things. The sight of you is good for sore eyes.
Nev. Lout: Miss, a penny for your thoughts. Miss: It is not worth a farthing; for I was thinking of no one. PMLA June 1957 P. 545 ff.
Col: Nay, that's a lie. Lady Answ: 'Tis better I should lie, than you should lose your good manners; Besides, I don't lie; I sit.
If you always say No, you will never get married.
Miss: What lady was with you last Tuesday? Nev.: Can you keep a secret? Miss: Yes, I can. Nev: Well, Miss; & so can I.
If things did not break or wear out, how would tradesmen live?
The devil take you beside all small curses.
'Tis better than a worse.
Col: Have you seen it? Lady Sparkish: No, Colonel. Col. Then your ladyship has one pleasure to come.
A good face needs no band, & a bad one deserves none.
Take Nev. out with you on your boat & then you'll be safe; for you know: He that's born to be hang'd will never be drown'd. Nev:
But if ever I hang, it shall be about a fair lady's neck.
Nev: You are very handsome. Miss: I know that already; tell me news.

Browne: Vulgar Errors on ears tingling as a sign of other people talking of us; in Pliny already. tell truth & shame the devil.

Miss: Well, if I were to choose a husband, I would never be married to a little man, Ver. Pray why so? For they say, of all evils we ought to choose the least. a chuck under the chin is worth two kisses. not What is she? but What has she.

Ay, you'll speak a good word for me; but two for yourself.

Miss: I have a blister on my tongue; yet, I don't remember I told a lie (cf 李逵). save the hangman's job by breaking your own neck

Bachelor's wives & Maid's children are finely tutored.

Lady Smart: You think us old fellows are fools; but we old fellows know you have (cf Richard Steele in Tatler's Club).

Marriage of God's making — between two young parties; of Man's making — one old, one young; of Devil's making — both old (see Nugae antiquae)

Miss: Whatever you say against women, they are better creatures than men; for men were made of clay but woman was made of man. I never told a lie. Well, that's the greatest lie in the world.

Neverout: Here's a pigeon so finely roasted, it begs to be eaten. Come eat me (cf my supplementary paragraph in 六祖壇經及) Heine: Reisebilder: the roast geese fly about in the paradise fühlen

He had a fall. I only hope he did not hurt the ground or break the floor. sich geschmeichelt Wenn man sich vergeht

What's yours is mine & What's mine is my own.

You can't laugh but you must show your teeth. But you show

Ben Jonson: Bartholomew Fair III. ii. on pigs 要与落后 ready roast 要与落后 ed into our mouths 请来吃我 come eat me.

These young people had done nothing to deserve such a rich & solid life.
Well, his death put paid to the whole thing.

A Table of a Pub "Oxford Standard Authors", sect. 1, p. 409: "Now, in all assemblies, though you wedge them ever so close we may observe this peculiar property, that over the heads there is room enough, but how to reach it is the difficult point"; sect. 7, p. 477: "A most eminent typical description"

Your teeth when you can't bite.
Col: Let's kiss & be friends. Miss: Hands off. That's meat for your master.
Miss: Fogh! These men talk of nothing but kissing [Close shuts] Lev: What, Miss, does it make your mouth water?

Of the Indian pigmies whose statue did not exceed above two foot; see Pausan. padenda Graeca ed. de Valois usque ad Tingendam & Ctesiae

Martin Chuzzlewit

somebody (otherwise Mr Pecksniff with his copy-book maxims) is a direction post, which is always telling the way to a place & never goes there. Fragm. apud Photium).
Don't laugh without reason lest you should cry with it.
He is not young (a matter of fact), nor handsome (a matter of opinion). Much worse, a deal bleffder!

Dangerous Corner, by Ruth Holland

has a passion for being in the know, behind the scenes, in at the birth & the death of things.
All the evening, as was her custom, she had been mentally writing notes about the guests.
exactly enamelled & varnished about him. Off-hand in her manner
The universe had been set in motion in order to create, after agonies of long parturition, these sleek, luminous lovely girls. Could not resist the eye's delight in Betty's looks.
the kind of young female who never troubles to exert herself when there are no men about.
A mask came over her face, a complete armour of smiling imperviousness.
She called us a charming group just once too often — & here we're gnawing.
In a chronic state of being hard up, cheerfully owing money all round.
You have a money sense, like to know exactly where you are to the last penny.
He played you both off — against each other.
More than the suggestion of a battering ram about him now; all his weight & force were behind the quietness of his voice.

What are you trying to persuade us you are?
She played out what she imagined was her strongest card.
I'm sorry to go down with such a bump in your estimation.
He had plenty of bravado, but he was not brave. a tumbledown house.
You've been living in a fool's paradise; you're now busy building yourself a fool's hell to live in. She had dropped a brick, one of her famous bricks.
The human sties of the East End. I lived in a slum, by Mr Cecil Chesterton.
to sit at home comfortably indignant & bemoan.
luxurious flats exist cheek by jowl with the densest human rabbit-warren, permanently over-crowded. the stench of herded humanity. The rat-infested, bug-ridden dens. Year after year the move in a drab routine. And then comes death, with its levelling of caste & position, & all the poetry of the poor flames up in the desire to give their friend & neighbor a send-off that in an out-of-door pageantry will testify their affection & respect. helped mum with the chores.
I felt like a sardine trying to get into a tin already full. A damp, smelly basement where, indeed, mushrooms would have flourished.
They must stifle in such furnace-like heat. The people of the slums live & breathe & die in an exotic temperature by keeping a fire burning the 24 hrs round. Which is a compensation for lack of nourishment & adequate clothing.
industrial half-timers engaged for seasonal rushes.
A large woman with a huge basket overflowing into the next seat & there the presence of some queer cards. I have ginger up the Council to some kind of recognition. A repast which consists entirely of tea & bread & margarine. fretted the poor thing to fiddle-strings.
The bugs advance not as single spies, but as battalions. A needy youth was a draw in the labour market. The idle's no catch to girls
They grow up on fatherless, continue on their own, & many beget children on the same tragic basis. The bug-for brigade in full cry.
One of my favorite ports of call was at Mr D's. Slumdom
lavatories that smell to heaven. She was undoubtedly a baggage.

The Convicts sat tight & did nothing. The absence of privacy invests what should be a normal act [sex relations] with a sense of secrecy & shame.
He hacks [coughs] all the night. made myself objectionable to the authorities.
Doorsteps are the drawing rooms of the poor.
I'll see out the grandchildren as I saw out their father.
Here's the snag which defeats the Whole Plan.
objectional people. There wasn't much science, but they did fight, there was none of that "patty", so common now, which makes patrons of the Ring fellow to combatants, "Go on Kid 'im". Then one went down, spread-eagled on the floor, & was counted out.
once a tram conductor nailed a bad 6d. on the floor of his tram. He had to take it up again, because it was destroying his faith in human nature to hear gentle old ladies say every 5 mts. "Oh, Conductor would you please pick up the 6d. I have just dropped."
If it isn't hell on Earth, it must run hell pretty close. Catholics try to convert or pervert for
My ironic sheet was free to brimming over. I was — spoken to.
in tones which almost lifted the roof. feed upon the fat of the land.
Crude & gripping. save your pity for those who need it!
She has less than her rightful amount of attention from her husband.
who knows all that there's to know, & a good deal that there isn't about everyone.
He believes that because he is instrumental in finding work for her, he is entitled to a good many things which are never entered on the contract.
"Good evening," she said. "We haven't any." "Any-What?" said the inveterate borrower. "Whatever you've come for!" forced to "take steps".
The card sharpers sold a young man with more money than sense & looked him badly.
At the end of a week the young man confessed himself cleaned out.
to pay up & look pleasant to the tune of half a sovereign.
He wanted to marry me — Well, that's putting it rather pleasantly. As a matter of fact, he didn't want to marry me, & only decided that he would be willing to do so when he found that nobody else appeared to attract me. He said in a voice redolent of sentimentality: "Naomi — how would you like to be my widow?" Every word is dead true.
She played the lead. Not "What does he know?" but "Is there anything which he doesn't know?" That was a pose. He says it with grace & poise.
Though she never quite got over her dislike, she managed to hide it very well.
Life is not amusing in itself, but many amusing things may be found in it.
with my mouth all red and "cupidy".

pour la barbe ou les cheveux?
shave or hair-cut?

give him a warmer (slap in face)

A Glossary of French Slang by Olivier Leroy stuff & swill

Le patron m'a donné un fameux abattage.
boss a real talking to!

Tu peux numéroter tes abatis (Menace. Count your limbs. I am going to thrash you).
aboyeur (revolver — cf. barking iron). accoucher (to utter with difficulty (il n'a jamais accouché). aguicher (to give the glad eye. Si tu ne l'avais pas aguiché il t'aurait laissée tranquille).
faire l'amour (to have sexual intercourse; make love, faire la cour)
anglais (menses, Elle a ses anglais), Prendre une ardoise (to make water in a street urinal). C'est un magasin où on se fait arnaquer (one gets cheated in this shop). C'est un as (aI)
asticoter (to tease). Il m'a rudement attrapé (he gave it to me hot), avant-scènes (bubbies)
baba (surprised. J'en suis baba). Il ne pense qu'à la bagatelle (he thinks of nothing but sexual indulgence). Comment vont vos affaires? Ça bagote (not so bad). bain de pieds (overflow of coffee into the saucer). Il y a du monde au balcon (said of woman with plump breasts). Tron de balle (arms)
Se faire enlever le ballon (to get one's posterior or bum kicked),
Baptiser son vin (to put water into one's wine). Barbouiller l'anglais (to murder the King's English). bas du cul (short fellow whose bottom is near the ground, get the duck's disease)
bécoter kiss Elle fait la bégueule

rosbif = Englishman. Coparchic (quite chic)

This is for myself or number one

fancy

Il a un béguin pour elle, Ça c'est pour bibi. bicher (ça ne biche pas entre eux les affaires?), faire son bisness (ply one's trade, specially prostitutes). bocherie (German Cruelty), bochisme (Kultur). Il est toujours à bouquiner (hunt books) et toute la boutique (& all the rest of it). Je biche mon examen (grind for my exam). Hence, c'est un bûcheur, il sera reçu. pioché (ditto)

Calé en histoire (well up in history), des gens calés (people of substance). Cambuse = boutique (pejorative = house, beastly hole). Donner campos aux élèves, j'ai campos aujourd'hui (holiday). Canard (newspaper, false news. N'en croyez rien, c'est un canard). Charcuter (to perform a surgical operation clumsily, on l'a charcuté trois fois, from butcher). chichi (affected, fussy, faire des chichis) chier (to shit); ~~chou~~ coco (egg, children), être à la comédie (out of work). demi-portion (dwarf), dinde (silly woman), donzon Fancy Man, gigolette prostitute. Gigolo with a lascivious sway of hips), ginginer des hanches (walk lolo (milk, child's word). M'as-tu-vu (actor, contemptuous). je-m'en-fichisme (casualness) Miché (a man who pays a prostitute, contrasted to fancy-man kept by a Mamite)

Marie-salope (low prostitute) Morue (lowest prostitute, tapin, Sentinelle, Panonpe, dirty prostitute, a draggletail. Pierreuse, rogniure, roulure, salope, gnie, traînée, putain, Miton-Mitaine (indifferent, neither good nor bad). Se faire Mousser (to boast), Néné (BB BB, woman's breast). pêter, to fart Plaquer (to be cast off lover-wise), Poulet (love-letter, cf. Love's Labour lost, IV. i. 56.), Entre quatt'zyeux (privately), faire des queues à so mari ou sa femme (unfaithful). faire le raccroc (of prostitutes, to entice in a public place). Suçon (red spot left on the skin by prolonged kiss) faire le trottoir (to do the street, of prostitutes).

English into French, by D. V. Samson

A bad workman always complains of his tools (Mauvais ouvrier n'a jamais bons outils), A decided failure (c'est tombé tout à plat) A drop too much (être en pointe de vin), a few intimate select few friends (Dîner en petit comité), A giant among pigmies (le premier dans un village), A good reputation covers a multitude of sins (Qui a renommée de se lever matin peut dormir jusqu'à Midi). A mere Nobody (une nullité, un je ne sais qui), A ready wit (avoir de l'esprit argent comptant), a roundabout way (prendre le chemin des écoliers); An Open secret (le secret de la Comédie), a self-made man (fils de ses oeuvres)

All fair & above board (rien de caché), Six pieds de terre suffisent pour le plus grand homme. idle talk (Tout cela n'est que du vent), All the same (Je le ferai quand même) assumed dignified reserve (Tenir son quant-à-soi), As one pleases (faire à sa tête)

Must Philosophers Disagree, by F. C. S. Schiller.

chap II. The Psychology of Examinations: Education in England is more completely enslaved to an examination system than any Country except Old-time China. Under it teachers & taught suffer alike, as a rule in silence. to add to the manure-heap of human knowledge. A genius generally gets a third, or even worse.

Only two human beings have ever made upon the impressions personal greatness — Arthur Balfour & Wm James (!)

George Saintsbury, by Adam Blyth Webster.

Walter a superintendant of the docks, [died] when S. was 14. "I am afraid I have all my life been a rather unconcentrated reader". Prof. Elton has warned us not to gape at his learning & "forget his brains". Mind capable of growth, but not of change. die as full of honours as of years. 3 poems in print (Scrap-book i, 139, 140, iii, 182, English Miscellany, Austin Dobson, Some Notes, 191)

ordement a man of letters shall work from the cradle to the grave.

His 1st essay was the Baudelaire (1875, Fortnightly). Before him at that date were Gautier's Notice, Asselineau's Vie Scherer's chapter of pourriture & little else in French. In English Swinburne's Ave Atque Vale & a foolish note inserted in his Blake, and Henry James's article (later reprinted in French Poets & Novelists. its daring is not greater than its discretion. Arthur Symons called it "the 1st & best; indeed the only good essay on the subject in English". Early recognition of Whitman. In an anthology of S's prose, I should put something from his Henry Murger. Paul Bourget praised his Primer & Short History of French Lit & thought the latter should be translated in French. So also Gaston Paris. But Scherer cavilled bitterly, but S. translated 12 of Sch's essays on Eng. Lit. Flaubert's phrase in lett. to Mme Roger des Genettes (1st Sept. 1878)

A. C. Bradley, by J. W. Mackail: a style of unique excellence in its condensed precision & elasticity. "Love talking musically is Poetry".

Be up & doing (Eveillez-vous), Beating the air (un coup d'épée dans l'eau) Beauty lies in lovers' eyes (Il n'y a point de laides amours), because it suited me (on m'a fait payer la convenance, cette maison m'a coûté cher), aussitôt dit, aussitôt fait. Beside oneself with rage (outré de colère), L'affaire s'est arrangée à l'aimable (amicably settled) Birds of one feather (gens de même etoffe), born to fortune (né coiffé)

Horace: Caelum non animum mutant qui trans
Mare currunt (Those who cross the seas change their climate
but not their mind)
breath of air (brin de vent), to feel (au manié), Cash on delivery
(livraison contre remboursement) Ce n'est pas tous les jours
fêtes. A Commonplace sort (une jeune fille à la douzaine)
un Remède d'amour (ugly woman); Daub yourself with honey, & you'll
never lack flies, Dettes passives (debt owed by one) vs. d. active
Don't keep us waiting (ne nous faites languir), Don't let that trouble you
(Que cela ne vous embarrasse point) Do you still believe that
(en êtes vous encore là?), Does anyone object? (Y a-t-il quelqu'un
qui réclame?), Does it matter to or affect you? (Cela vous fait-il
quelque chose?), Done to rags (cooked, en charpie, pourri de cuire)
Downright common sense (le gros bon sens), Dressed out in
all one's finery (dans ses plus beaux atours); a dull, long newspaper
article (tartine) Easily led by Example (bête de compagnie)
Easy to get on with (accommodant) to manage (maniable).
Eating or drinking without paying (grivèlerie), Enough & to spare
(assez et plus qu'il n'en faut); Evening (un conte à dormir debout)
even if it were (fût-ce même comme vous le dites), Every Jack
has his Jill (Il n'y a si méchant pot qui ne trouve son couvercle)
Every little helps (tout fait nombre); Everyone for himself (Chacun
pêche pour son saint); Everyone pays his own bill (Chacun son
écot); Everyone is here (nous sommes au grand complet), (continued
on ~~skip~~ the fifth page further).

Die Wit, Wisdom, & Pathos of Heinrich Heine, by J. Snodgrass

Die Reisebilder: Die Harzreise: Eben wie ein grosser Dichter weiss just as die Natur auch mit den wenigsten Mitteln die grössten means least Effekte hervor zu bringen. Da sind nur eine Sonne, forth Bäume, Blumen, Wasser und Liebe (Nature, like a great poet, knows how to produce the grandest effects with the fewest Materials. You have only a sun, trees, flowers, water, & love) Freilich, fehlt letzteres indeed miss last in Herzen des Beschauers, so mag das ganze whole wohl einen indeed schlechten plain Anblick gewähren, look up answer for und die Sonne hat dann bloss so und so viel Meilen im Durchmesser, und die Bäume sind gut zum Einheizen und die Blumen werden ~~na~~ nach den Staubfäden klassifiziert, und das Wasser ist nass (In sooth, should this last be absent from the heat of the beholder, the aspect of the Whole may be poor enough, for then the Sun is only so & so many Miles in diameter, & trees are good for fuel, & Flowers are classified according to their stamens, & water is wet).

Ich glaube, wenn mal die Thaler vom Himmel herunter time dollar down regneten, so ~~bekam~~ bekäme ich davon nur Löcher in rain Therof hole den Kopf. Während die Kinder Israel die Silberne Mama mit lustigem Mute einsammeln würden (I In visiting the Silver-smelt[ing] works I believe that if some day the sky were to shower

down crown pieces, I should get noth but a broken head, while the children of Israel joyfully gathered the silver manna).

Norderney: A lady once asked me — "Doctor, what think you of Goethe?" Whereupon I crossed my arms upon my breast, reverently bowed my head, & exclaimed — "La illaha ill allah, Wamohammed rasul allah!"

Buch der Lieder: Lyrisches Intermezzo. höhe altitude

III. ES stehen unbeweglich / Die Sterne in der Höh'
(The stars stand motionless in their home above)
Sie sprechen eine Sprache,
Die ist so reich, so schön;
Doch Keiner der Philologen
Kann diese Sprache verstehn

Philologers could never understand.

Die Heimkehr. return home ehelich conjugal

LXXII. Und bist du erst mein eh'lich Weib
(When you are my wedded wife)
Doch wenn du meine Verse nicht lobst,
Lass ich mich von dir Scheiden
let me to thee separate
I'll sue for a divorce.

Englische Fragmente: Schickt einen Philosophen nach London;
bei Leibe Keinen Poeten! Schickt einen Philosophen hin
upon billy (oath) to that place
und stellt ihn an eine Ecke von Cheapside, er wird hier
place corner he will there learn more

Mehr lernen als aus allen Büchern der letzten Leipziger
Messe; und wie die Menschenwogen ihn umrauschen, so wird
auch ein Meer von neuen Gedanken vor ihm aufsteigen...
.... Aber schickt keinen Poeten nach London! Dieser bare
Ernst aller Dinge, diese kolossale Einförmigkeit, diese
maschinenhafte Bewegung, diese Verdriesslichkeit der
Freude selbst, dieses übertriebene London erdrückt die
Phantasie und zerreisst das Herz.

Die Romantische Schule: Die Litteraturgeschichte ist die
grosse Morgue, wo jeder seine Toten aussucht, die er
liebt oder womit er verwandt ist.

I am as receptive as a contribution plate.
it's not tall; but "speaks his piece".
You may teach a grasshopper to walk on his hind leg, but he is always
want to be on all fours.
I go politically for equality, & socially for the quality.
Dorodyism is an expression of imperfect vitality. The highest fashion is
intensely alive. — Professor at the Breakfast table

the dough
Heine: the Jewish race Whose Gods are kneaded
Heine, Goethe, Nietzsche Peacock dislike tobacco
The Romantic School: Madonna Maria was the pretty
dame du Comptoir of the Catholic church Whose
customers, especially the barbarians of the North she
attracted & held fast by her celestial suites.
Religion & Philosophy in Germany: Strange that as soon
as a woman [Eve] arrives at Self-consciousness her 1st thought
is of a new dress.
Luther could sink himself into the most abstract Spiritualty
and appreciate the good things of the earth; it is he who says
Wer nicht liebt Wein, weib und Gesang
Der bleibt ein Narr sein Leben lang.
Neither speak well or ill of yourself. If well, men will not
believe you; if ill ill, they will believe a great deal more than you say.
Nature teaches us to love our friends, but religion our enemies.
Journal to Stella: letter XVIII. 14: "there is something of Farce in
all these Mournings let them be ever so serious. People will
pretend to grieve more than they really do, & that takes off from
their true Grief."

Had it not been for (s'eût été que)
he is said to be (on le dit intelligent), Get out of the way (Rangez-vous!)
épris d'amour,
red-tapeish (paperassier), for a short time only (je suis ici en camp volant), Frightfully expensive place (une véritable écorcherie)
From beginning to end (Depuis Pater jusqu'à amen), getting on in years (sur le retour), Great minds think alike (les beaux esprits se rencontrent) to be hail fellow well met with somebody (Traiter quelqu'un de pair à compagnon), Hard to bear (dur à digérer),
He is not up yet (il est petit jour chez lui, up à bonk, jour chez lui),
He says one thing & thinks another (il dit cela de bouche, mais le cœur n'y touche), Husband ruled by wife (c'est un André).
I am not to be taken in (ça ne mord pas); I feel curious to know (la curiosité me prit de savoir), I have made up my mind not to (il sera bien grand je le reverrai), If you throw enough mud, some of it will be sure to stick (Calomniez, calomniez, il en restera toujours quelque chose), ignorant of the ways of good Society (qui n'a pas d'usage), in good humour (dans sa bonne lune), in a word (pour tout dire), in embarrassed circumstances (Dans l'embarras), in for a penny, in for a pound (le vin est tiré, il faut le boire), in the nick of time (à point), exceedingly cheap (c'est un marché donné), it is not the coat that makes the man (l'habit ne fait pas le moine), mere matter of chance (une loterie), Mind your own business (Parlez à votre écot), Money begets money (le bien cherche le bien, l'eau va toujours au moulin), More than ~~enough~~ enough (j'en ai de reste),

Much cry & little wool (bien de façons pour rien) next door to each other
Nécessité fait loi (éponge), porte à porte.

Most affected woman (pimpesonnée), frightfully ugly (laide à faire peur),
New brooms sweep clean (Il n'est de dévotion que de novice) jeune prêtre

Aucun n'est prophète chez soi (La Fontaine: Fable XXVI du livre VIII)
Nul n'est prophète en son pays (Fable XII du liv. VII) Cf. Saint Luke IV. 24.

If finest quality (de surchoix), if a slow sale (dur à la vente),
on bad terms (en brouille) on excellent terms (en parfaite intelligence),
on one's own (de son chef), on one's own ground (sur son fumier)

Une fois n'est pas coutume, a customer who dallies (marjolin, chipoteur,
aiis) one who always pleads poverty (pleure-misère) one who always
ready to fight on the smallest or no provocation (Bretailleur, batteur)
one who is past work (vieille badine), self-taught (autodidacte)
one who keeps bad hours (coureur de nuit), one who plays the dandy
(fionneur), one who publishes his book under another's name
(allonyme), one who tries to obtain admission to functions at which he has
to title to be present (hirondelle), to put bluntly (tranchons le mot)
Spit it out (Accouchez!) Packed like herrings in a barrel
(serrés comme des harengs en caque) Part of the game (dans la règle
du jeu) Please come to the point More quickly (Racine: Les Plaideurs
Dandin interrupts L'intimé who begins a speech: "Avant la naissance du
Monde," "Avocat, ah! passons au déluge"). Free talk (gaillardise)
Silks & satins put out the kitchen fire (Habits de velours, ventre de son)
Tel qui rit vendredi dimanche pleurera (其中有关于 Les Plaideurs)

such a Miser (si chassieux) Tenacious & importunate person (Crampon),
that has been worn (Vêtement usagé), What's the question (c'est à savoir)
too much of a good thing, unnecessary (c'est du luxe), That will keep (Fruit de
garde). Truth is stranger than fiction (Le Vrai peut quelquefois n'être
pas Vraisemblable — Boileau)

Dépêchons-nous, car il se fait tard.
Quel est le Cours rate of exchange aujourd'hui?
Le taux a baissé: la livre est à 64 frs.
(The rate is down: it's 64 frs. to the pound)
Monsieur L. est à l'appareil (is speaking).
la facture (bill)
Préparez la note (bill), n'avez-vous rien de meilleur marché?

Lacets

De Joseph Delorme à Paul Claudel
par John Charpentier.

Diderot: "La langue française est plus propre aux sciences et à la philosophie, moins à la poésie et à l'éloquence que le grec, le latin, l'italien ou l'anglais. C'est la langue de l'esprit ou du bon sens; les autres sont la langue de l'imagination et des passions" (Lettre sur les Sourds-Muets). Baudelaire: "l'horreur de la France pour la poésie ... tout le Monde y ressemble à Voltaire l'antipoète" (lettre 18, février 1866). Lanson dans Histoire* de Anatole France quoted in F. L. Lucas: Studies French & English

Colomba, par Prosper Mérimée

L'admiration continue des voyageurs enthousiastes a produit une réaction et, pour se singulariser, beaucoup de touristes aujourd'hui prennent pour devise le vil admirari d'Horace. Elle a le don des langues.

Les Moustaches* ne courent pas les rues.

Quand on a un ennemi, il faut choisir entre les trois S. (expression Corse, c.-à-d. Schioppetta, Stiletto, Strada, fusil, stylet, fuite) La vanité fraternelle d'Orso est au supplice.

La définition comique des compositions poétiques: "De petites lignes, d'inégale longueur, avec une marge à chaque côté."

Un tas de mensonge. Ou as la langue bien pendue

Balle chaude ou per froid! (Palla calda u parru freddu).

* Cf Gautier: "Les Français n'ont pas la tête poétique du tout ... Ce qu'il cherche avant tout, c'est le fable, le sujet; il veut savoir si le prince épousera la princesse; contentez sa curiosité sur ce point important, et il vous

tiendra quitte du reste --- il est spirituel dans le sens le plus Misérable du Mot. Son auteur favori, Voici qu'on dise et qu'on fasse est et sera toujours Voltaire; le lyrique selon son coeur est incontestablement Jean-Baptiste Rousseau, dit le Grand" (Les Grotesques P. 261 - R). Baudelaire: "La France n'est pas poète; elle éprouve même, pour tout dire, une horreur congéniale de la poésie. Parmi les écrivains qui se servent du vers, ceux qu'elle préférera toujours sont les plus prosaïques" (L'Art Romantique, article Gautier, V.). "Je m'ennuie en France surtout parce que tout le monde y ressemble à Voltaire. Emerson a oublié Voltaire dans ses Representative Men. Il aurait pu faire un joli chapitre intitulé: Voltaire ou l'anti-poète" (Mon Coeur Mis à Nu XXIX. Coleridge in Biographia Literaria (quoted in Coleridge critici p. 352) "A Frenchman is the only animal in the human shape that by no possibility can lift itself up to religion or poetry"!

women are made in order to give men something to do at the altar."
"Do you think she—" "No, no! I'll stock no girl's short. I give no maid away till she's
Some people call them meddlesome, which is, no doubt, one word for it. took no pains to be Courteous
I don't touch blood-money (血錢不沾手). His eyes feed upon her.
"What's your name?" "After you, please!" This gilt hell on earth. Let's leave my winnings.
This fitted to a hair with her warnings. a wind no bigger than a Eddys sigh.
Chorded down the bubbling questions. If you had known what a fool you are,
you would not have been such a fool. He was between hammer & anvil.
(H. C. Bailey: Gentleman Adventurer, Peter Hayle a son of Mr Fortune placed in the 17th Century.
Curious resemblance to Sabatini's Captain Blood, even departures deliberate.
Plagiarism?)

Histoire de la littérature française classique, par F. Brunetière.

Luigi Settembrini: Lezioni di letteratura italiana. a divisé l'histoire de la Renaissance littéraire en 3 périodes: 1° 1304-1374 lo svolgimento spontaneo 2° 1374-1492 L'erudizione 3° 1492-1564 L'età pagana. Trois hommes ont rempli la première période, celle du "développement spontané" Dante, Pétrarque et Boccace. Tous les trois sont les créateurs de la langue italienne et les initiateurs de cette claire conscience de soi que prend toute une race d'hommes en s'entendant parler une langue qui lui appartient en propre. Ils sont les premiers qui, dans l'histoire des littératures modernes aient une physionomie à eux. On ne saurait trop rappeler cette phrase de Pétrarque dans une lettre à Boccace: "Est sane cuique naturaliter ut in vultu et in gestu, sic in voce et sermone quidodam suum ac proprium, quod colere et castigare quam mutare, quam facilius, tum melius atque felicius sit." L'homme du moyen âge n'avait senti et pensé qu'en troupe.

Francesco de Sanctis: "De toute cette érudition et latinité s'engendre l'indifférence au contenu: l'indifferenza del contenuto. Il n'est plus question de savoir si l'on a quelque chose à dire, mais uniquement comment on le dira. L'homme de lettres n'est pas obligé d'avoir une opinion, on ne le lui demande pas. Ses idées lui viennent d'ailleurs, du dehors; il n'est chargé que de leur donner une forme: pensiero è per lui un dato, vestitoli dal fuori" (Storia della letteratura italiana, t. I, p. 368 et seq.)

on fait appel au platonisme pour épurer, pour spiritualiser, pour idéaliser ce sensualisme ou ce réalisme, on finalement il se trouve qu'on ne le spiritualise ni ne l'épure, mais on en fait évanouir

Quod ubique, quod semper, quod in omnibus — Vincent de Lerins:
Commonitorium

* Cf Chesterton: "There are two Babbitts in America. The real Babbitt is an idealist, while the imaginary B. is a realist"

la substance [illegible] elle, ce que l'art par imitation de la réalité entretenait encore de rapports avec la vie. L'art de l'exacte observation de la Nature est détourné vers la recherche d'un chimérique idéal. "La beauté parfaite est comme l'eau pure, qui n'a point de saveur particulière".

[very good account of Erasmus, pp. 34 et seq.]

Il y a quelque chose de plus dans la Poétique de Scaliger; c'est l'intention déclarée de mettre généralement les Latins au dessus des Grecs. Disons-nous qu'il croit au "progrès"? Non sans doute; mais il n'ignore pas que l'art est cependant capable de quelque perfectionnement: Omnes artes rudiores primum, tracta deinde temporis excolantur. Sénèque.

Democracy & leadership, by Irving Babbitt.*

Lord Acton: "Rousseau produced more effect with his pen than Aristotle or Cicero or St. Augustine or St. Thomas Aquinas, or any other man who ever lived." (Letters of Lord Acton to Mary Gladstone, p. xii)

pp. 48-50 on the new turn Mandeville gives to the Machiavellian idea of the double standard: Private vices are public benefits. "Thus every part was full of vice"

Emerson: "Laws for man" vs. "laws for ants"! Progress according to the natural law means if it is to make for civilisation, the subordinated to some adequate end. But the natural law does not in itself [illegible] that end. As a result of the neglect of this truth, we have the type of man who deems himself progressive if he is getting power & speed for their own sake, the man who does not care where he is going provided only he can go there faster & faster. If progress or civilisation do not mean more than this, one might be justified in sharing Rousseau's predilection for barbarism because, as R. maintains, the barbaric state is more natural. Bergson in his introductory note to Ernest Seillière's Balzac et la Morale Romantique: "Imperialism is inherent in élan vital"*

Democracy in its present form is simply decadent imperialism.

* Rapprochement between B. & his Arch-enemy Maurras. But B. believes in Zeitvital as the basis & fraternity, an important divergence between B. & Rousseau.

The progress that Science has made in "improving the mystery generally"

Huxley, when closely scrutinised breaks up into two main elements: Scientific efficiency & nationalistic enthusiasm to which this efficiency is made to minister. Scruff: Now & then / Beasts may degenerate into Men
The title of a bk by Karl Marx's Grandson: The Right to Idleness
[p. 24] There is confusion of standards when, Sir H. because Mr Eliot has shown inventive skill along certain lines, we decline him as an authority on education. One is reminded of the story of the French butcher who, having need of legal aid, finally, after looking over a number of lawyers, selected the fattest one.
Goethe's warning "Was uns alle bändigt, das Gemeine" is well known. His explanation of what makes for the Commonplace is less familiar: "Enjoyment makes common" (Geniessen macht gemein). Thomas Jefferson, the author of our Declaration of Independence, remarks of himself "I am an Epicurean" (Works X. p. 143). [p. 342] The phrase that reflects most clearly our Philosophy of life is "good time." As Punch remarked, U. S. A. is not a Gentility, but a picnic. an irresponsible quest of thrills.
Goethe: "Volk is nothing more odious than the majority; for it consists of a few powerful leaders, a certain number of accomodating scoundrels & subservient weakling, & a mass of men who trudge after them without the least knowing wherefore unto."
Goncourt on Bonaparte: La paresse y prend l'attitude d'une occupation philosophique.
Fine words butter no parsnips. But they may put a man in the White House
The only clerc who never betrayed that tradition of intellectual integrity of which every poet should be trustee.

She is an artful little cat.

Hypocrisy, says Thackeray, semble être "the decency of vice" Hence T. is middle reticent with the "reticence of a gentleman (which is half to be) over certain aspects Pathos on Gladstone: "His leprosy is so perfect, men call him clean." of life. She was disgusted as travels as she wrote.

Friends & Lovers, by Maurice Dekobra — Chagne Dame Estrangé

Served 15 yrs in the home service & my wife has just made me C.D.E.

Her eyes gave the coup de grace & broke down any remaining scruples.

The grandeur & the servitude of military life.

heedless of friends who were anxious to give him a good time.

You remember what Bismark said about the Eastern Question: "It isn't worth the bones of a Pomeranian Grenadier." Well, no woman in the world is worth one gentleman's uppercut on another's chin. a providential meeting.

Since the Trojan war, things have not changed. Woman's still the apple of discord.

The adage: "virtue (chastity) with the English is snow on a Japanese volcano".

an auto-da-fe of loveletters. An age of Simili, of paste & Ersatz [make-believe

eight pages of romantic piffle. The haddock, like the King of France, won't wait.

she has chosen an old Kilin Coleman). For your great third act, I'll lend you two my bungalow for a bit of privacy.

"When Eros aims an arrow at me from his bow, I show him the seat of my trousers. Then the little fellow turns away disgusted". He is one of the downe-

→ yet the Whole Mass a paradise. /.... Luxury / Embloy'd a million of the poor, / And out, / Riches bride a million more; / Envy itself & vanity, / Were ministers of industry.". P. 65 Mandeville's argument was adopted in Esprit des Lois, liv. XIX, ch. 9. P. 231: "No one spoke. At last Hugo raised his voice solemnly & said: 'Quant à moi, je crois en Dieu.' Silence followed. Then a woman responded as if in deep meditation: "Chose sublime! Un Dieu qui croit en Dieu" (Anecdote told by Lord Houghton, recorded in Education of Henry Adams, p. 143). P. 301 Bossuet: "Les bonnes maximes outrées perdent tout."

rushed to an extreme

the price whigged up the Ten Commandments on legs

Brief Candles, by Aldous Huxley

a Scottish doggerelist. "My father lost a grandeur of a century's savings in one of his companies". "Served him right for saving".

He never lifts for pleasure. Out of business hours he was remarkably honest. His slug-a-bed habits had thrown out of gear the whole of her agency's routine. An expensive woman to be in love with.

He'll have his little niche in the literary histories.

Heart of putty, of vaseline, of hog-wash! The toughest fluff & gruff on the one outside, the softest the rarest within.

He is a match-maker between God & Mammon.

He had spent his life thumbing oil & stock-markets. I'd spent mine reading the Best that has been Thought or said. So he was taken in by the present Kitten, while I succumbed to the only too genuine bitch.

I have no idea what a rich man's post bag is like.

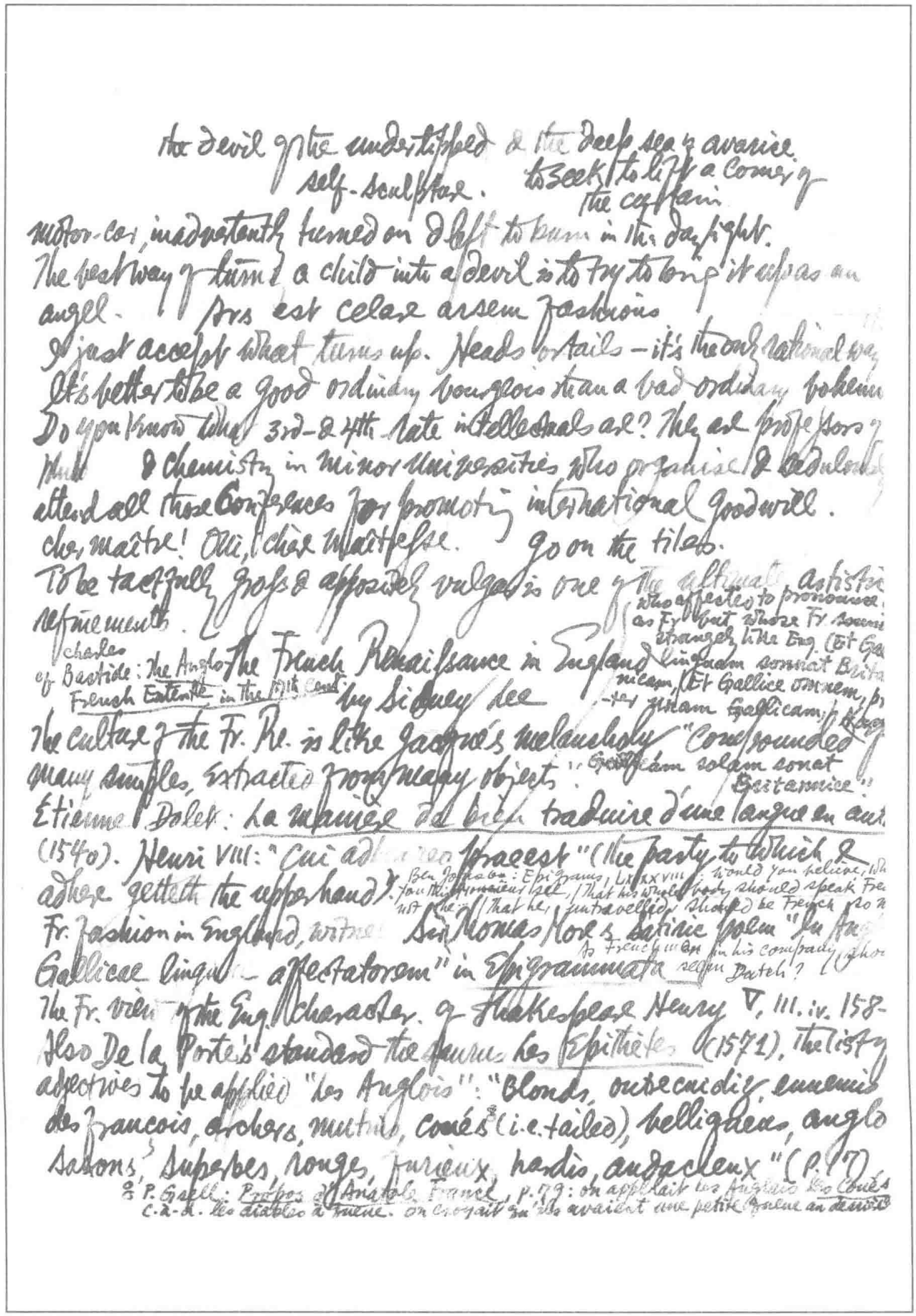
What is hypocrisy but bad acting? A Kempis's formula: "He imitating Christ". She had that awful genteel Middle-class food complex which makes table manners at Lyons Corner Houses so appalling good — that haunting fear of being low or vulgar — which causes people to eat as though they weren't eating. And they never touch anything with their fingers. I've actually seen a woman eat cherries with knife & fork at one of those places.

She threatened to die as statesmen threaten to mobilise, in order to get what she wanted. a voice furry with sentiment

One of those lightning smiles of his. Click! his face was briefly illuminated. not life, but galvanised death.

Alle donne piace sempre la violenza

The smile remained there permanently shining, like the head-lamps of a



the devil of the underslipped & the deep sea of avarice.
self-sculpture. to seek to lift a corner of the curtain
motor-car, inadvertently turned on & left to burn in the daylight.
The best way of turning a child into a devil is to try to bring it up as an angel. Ars est celare artem. Fashions
& just accept what turns up. Heads or tails – it's the only rational way.
It's better to be a good ordinary bourgeois than a bad ordinary bohemian.
Do you know what 3rd-& 4th rate intellectuals are? They are professors of
Math & Chemistry in minor Universities who organise & assiduously
attend all those Conferences for promoting international goodwill.
cher maître! Oui, cher Maître-ès-lettres. Go on the tiles.
To be tactfully gross & apposively vulgar is one of the subtlest artistic
refinements.

Charles of Bastide: The Anglo-French Entente in the 17th cent.

The French Renaissance in England by Sidney Lee

The culture of the Fr. Re. is like Jacques's melancholy "Compounded of many simples, extracted from many objects."

Who affects to pronounce as Fr. but whose Fr. sounds strangely like Eng. (Et Gallicam nostrat Britannicam, Et Gallice omnem, Britannicam Gallicam; Et Britannice solam sonat Britannicam.)

Etienne Dolet: La manière de bien traduire d'une langue en autre (1540). Henri VIII: "Cui adhæreo præest" (The party to which I adhere getteth the upperhand).

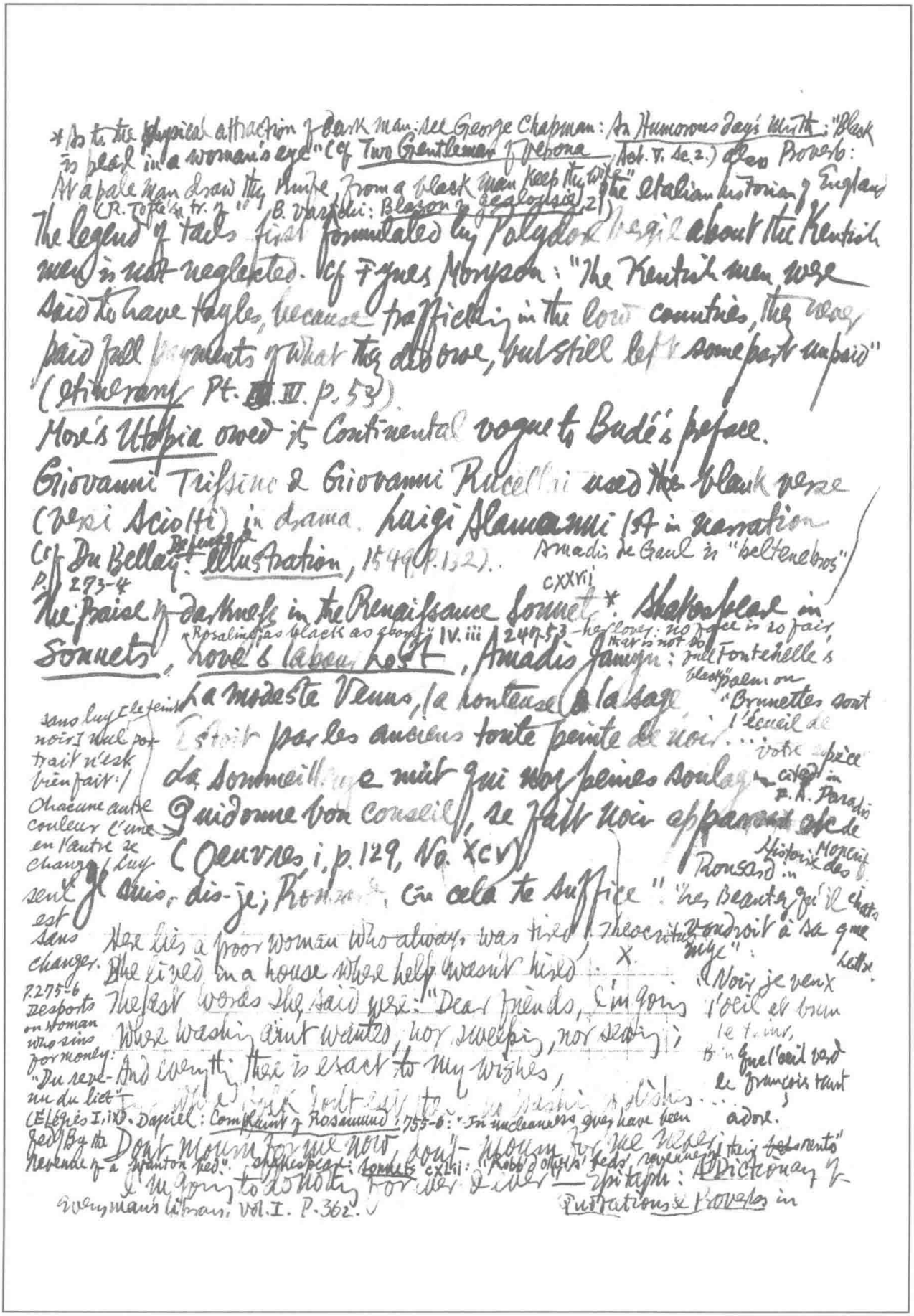
Ben Jonson: Epigrams, LXXVIII: Would you believe, When you this Monsieur see, / That his whole body should be French so as / Not the Nose? / That he, untravelled, should be French so as / To French it even in his company (whom he seldom hath?)

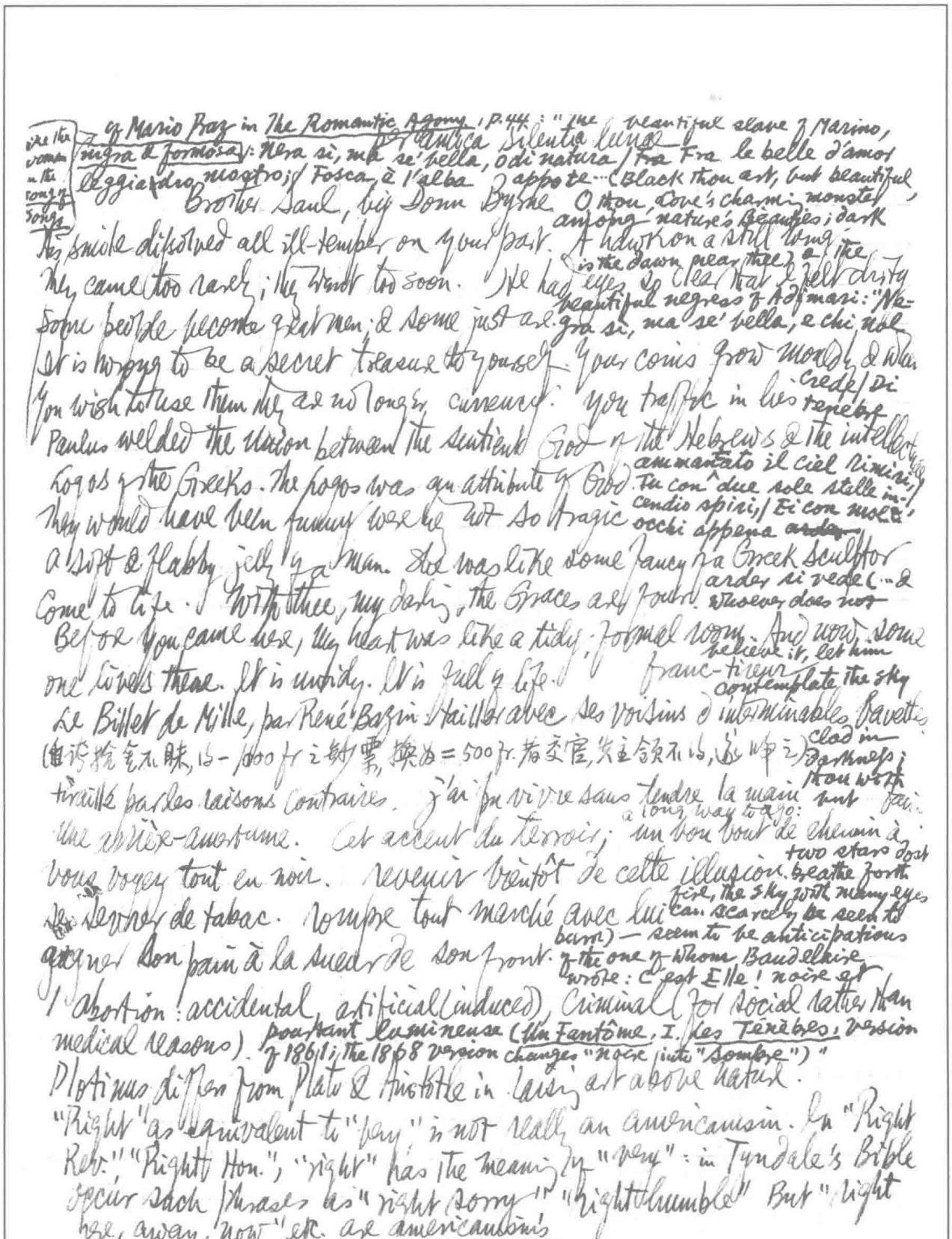
Fr. fashion in England, witness Sir Thomas More's satiric poem "In Anglicae linguae affectatorem" in Lily's grammar.

The Fr. view of the Eng. character. Shakespeare Henry V, III.iv.158-

Also De la Porte's standard work Les Epithètes (1571), the list of adjectives to be applied "les Anglois": "Blonds, outrecuidez, ennemis des François, archers, mutins, coüés (i.e. tailed), belligères, anglo saxons, superbes, rouges, furieux, hardis, audacieux" (p. 17).

Cf. P. Gsell: Propos d'Anatole France, p. 79: on appelait les Français les Coués C.-à-d. les diables à queue. on croyait qu'ils avaient une petite queue au derrière





The two basic laws of Homeric morality are: (1) αἰδώς (shame, sense of honor, what you feel about yourown self) (2) Νέμεσις (retribution, what other human beings & gods think of you)

born out of wedlock

a faithful lover, but a false husband.

Thomas Aquinas so remarkable for taciturnity & stolidity - nickname "the dumb Ox". But his teacher: "This Ox would one day fill the World with his bellowings." His method is the dialectical whose 1st example is the Sic et Non of Abelard, developed by Alexander of Hales, Thomas gives to each article discussed the tripartite division videtur quod non (objections), Sed Contra (the argument for his thesis), & Respondetur, ad primum (answers to objections). The Christian Aristotelian as St Augustine the Christian Platonist.

Hesiod's Works & Days is pervaded with a respect for honest work & righteousness such as was unknown in Homeric times. "Work hard & do right" sums up its teaching. For the 1st time in Greek history we find a man who judged deeds by their rightness & not their strength, or cleverness. There is a quality of moral earnestness in Hesiod which is more reminiscent of Hebrew prophets than of anything in Greek literature. δίκη (justice) vs. ὕβρις (violence)

In the classical Greek language, as in Modern Swedish & Chinese, each word had pitch as well as sound & often the meaning of the word depended on the correct pitch; e.g. δῆμος people, δημός fat; Swedish gifter (to marry) gift poison.

Theognis of Megara: "A load of wine will lighten your despair" (trans by J. H. Frere).

Simonides of Ceos: "Poetry is speaking painting, painting silent poetry". "Even the runaway in battle is caught by Death in the end".

Pindar's favorite metaphor is to speak of his song as shafts from a

St. Augustine: spiritalis enim virtus sacramenti ita est ut lux: etsi per immundos transeat, non inquinatur.

Socrates confesses himself to be a lover. — Apology · 30c.

It is possible for the best to be the enemy of the good.

bow, swift but slow. The lyre hits (τεύχει) like an arrow (Pythian I).

He writes: "I am bound to say what was said to me, but I am certainly not bound to believe it. This remark would have you apply to all my history" (vii. 15 2). History of later Latin literature by F. A. Wright & T. A. Sinclair.

Ausonius's epigram to his wife Sucana Sabina:

So, we have lived, dear wife, so let us stay
Nor heed the changes of the passing day,
And still our lovers' names of old employ,
You be "my girl" & I remain "your boy".

De Civitate Dei contains a story to the effect that in some parts of Italy landladies give their guests a piece of drugged cheese which turns them into beasts of burden (cf. Ἀπὸ βύτης = βοῦς). Confessions: He describes how as an infant he offended against the moral law by crying too insistently for the breast; how as a boy he offended again by loving play more than study; how as a youth he committed the sin of theft, going into his neighbour's garden by night and stripping a pear-tree of its fruit; after which he left home to pursue his studies and Carthage where "a cauldron of abominable loves crackled round about me & on every side. I was not in love as yet, but I loved to be in love. He took a mistress (nondum amabam, et amare amabam, quaerebam quid amarem, amans amare). Consolatio Philosophiae like Pilgrim's Progress written in prison & beginning with a verse preface. Distinction between Providentia ("the very Divine reason itself seated in God which disposes of all things") & Fatum ("disposition into, but in all changeable things" — Providence unfolded in time). Politian's epigram on sleep: Iam si nil sopor est gelidae nisi mortis imago,

O Musa Mors saepe gravis: Vita, Vale!

If Sleep is but death's image, life good-bye,
Death has more joy to me: let me die!

Colla pectore labrisque vultus/ Dependes tuentis, Vacera, nostris
Clipped to your neck in love's embrace. While you look down with smiling face.
Gaston

All Nazi principles anticipated by Mr Phoebus in Disraeli's Contarini
Who is the 1st Nazi in insisting on "Aryan Principles" in ever connexion

In the 19 pièces addressed to Vacra (nom de Basia) Jeannes Secundus Chalcen-
-ses Catulles on his own ground et hinc lacertis/ Adstrictum premis imminensque toto/
The 5th kiss: Dum me mollibus hinc et hinc lacertis/ Componensque meis labella labris/ Et morsu petis
et queris remorsa/ Et linguam teneulam hinc et inde vibras/ Et linguam
gerulam hinc et inde jugis,/ Aspiramus animae suaevis aeram/ Mellen
dulcisonam, humidam meaeque/ Altricem miserae, Vacera, vitae;/ Haurit
animem meam caducam,/ Flagrantem, hi mio vapore coctam,/ Coctam
pectoris impotentis aestu,/ Eludisque meas, Vacera, flammas/ Flabro
pectoris haurientis aestum—/ O iucunda mihi Galoxis unda!"

When on my shoulder you are lying
And on my lips your lips are laid, Allgegenwart der Seele Garricks in
How with a bite my courage trying Allen Muskeln seines Körpers.
How if my teeth you dare afraid. (cited by Schopenhauer: Parerga
When your soft tongue my swift tongue captives, und Paralipomena §290
Drawing my life your life to meet
and with this fragrant touch ravishes 1855 mars/26: "Place dans
My lapfets sonly so soft, so sweet. mon chapitre sur l'œil et l'œillade de
la femme".

Théophile Gautier: Deux Beaux Yeux: Ils sont si transparents
qu'ils laissent voir votre âme.

When in fierce flame my heart is burning/ And I can scarce the fire contain,
Up from my arms Vacera turning/ Bids me my passion still restrain.
The 6th addressed to V. who had bitten his tongue in kissing — not content with
pierc[ing] his heart, she now hurts the member which has only one tale to tell — the
beauty of V. Wessel. Minor Caroline poets like Sucklin, Carew etc. under J's influence

Satan's Speech in Milton refers to "Vacera" in Lycidas
Smollett tr. F. A. W. Right (1930).

Oeuvres Complètes, 1808 2nd Ed.

Pensées, Traits et Bon Mots, par de Rivarol. Tome V.

L'art doit se donner un but qui recule sans cesse.

Le critique, économe du temps, cherche les taches dans Racine et les beautés dans Crébillon. [331] J.-H. Déribaux ed. Rivarol, Ecrits littéraires et Politiques p. 59.

Rousseau a des cris et des gestes dans son style. Il n'écrit point; il est toujours à la tribune.

J'aime mieux (préfère) Racine que Voltaire, par la raison que j'aime mieux le jour et les ombres que l'éclat et les taches. p. 62

C'est dans les yeux que se fait l'alliance de la matière et de l'esprit. On peut parodier un vers de la Henriade: (et Joubert, Tit. III, 9)

— Lieux où finit le corps et commence l'esprit (Ed. 8) [332]

La musique doit bercer l'âme dans le vague et ne lui présenter que des malheurs. Malheur à celle dont on dira qu'elle a tout défini. [334].

Sur l'abbé de Vauxcelles, auteur de plusieurs oraisons funèbres: on ne sent jamais mieux le néant de l'homme que dans la prose de cet orateur. [336] p. 65

Il disait du fils de Buffon: c'est le plus pauvre (un des) chapitre de l'Histoire naturelle de son père. p. 66 — lettre à l'abbé Romans

Sur son frère: il serait l'homme d'esprit d'une autre famille, et c'est le sot de la nôtre [338]

Mirabeau: Il est capable de tout pour de l'argent, même d'une bonne action. p. 193, 339.
(l'argent ne lui coûte que des crimes, et les crimes ne lui coûtent rien.)

L'auteur de Strafford disait un jour à une femme de goût

Que pensez-vous de mon livre? Cette femme lui répondit: je fais comme vous, Monsieur, je ne pense pas. [341].

Sur chevalier de Pxxx d'une malpropreté remarquable: il fait tache dans la boue. [344]

En parlant de la maladresse des Anglaises: Elles ont deux bras gauches.

Un jour il rencontra Florian qui marchait devant lui, avec un ms. qui sortait de sa poche, il l'aborda, et lui dit: ah! Monsieur si l'on ne vous connaissait pas, on vous volerait [345]

Sur Mme de Genlis: Je n'aime que les sexes prononcés. [34

Sur Brigand-Baumier qui avait écrit contre lui: il m'a donné un coup de pied de la main dont il écrit. [349].

Il disait d'un madrigal et d'une épigramme également innocents: il y a un peu trop de madrigal dans son épigramme et vice versa. [35-]

Quelqu'un venait de lire à R. un parallèle entre Corneille et Racine, fort long et fort ennuyeux. R. lui dit: votre parallèle est fort bien, mais il est un peu long, et je le réduirais à ceci: l'un s'appelait Pierre Corneille et l'autre s'appelait Jean Racine. [355]

Un sot se vantait devant lui de savoir quatre

* The quotation from Butler at the head of Watts's Essay on the Ignorance of the Learned (Table Talk). But Schopenhauer: Parerga und Paralipomena § 309

langues. — Je vous en félicite, dit R, vous avez quatre mots contre une idée. [356] 8*

Sur une femme qui perdait ses amants: elle s'agrandit sans garder ses conquêtes.

Autobiography, by G. K. Chesterton.

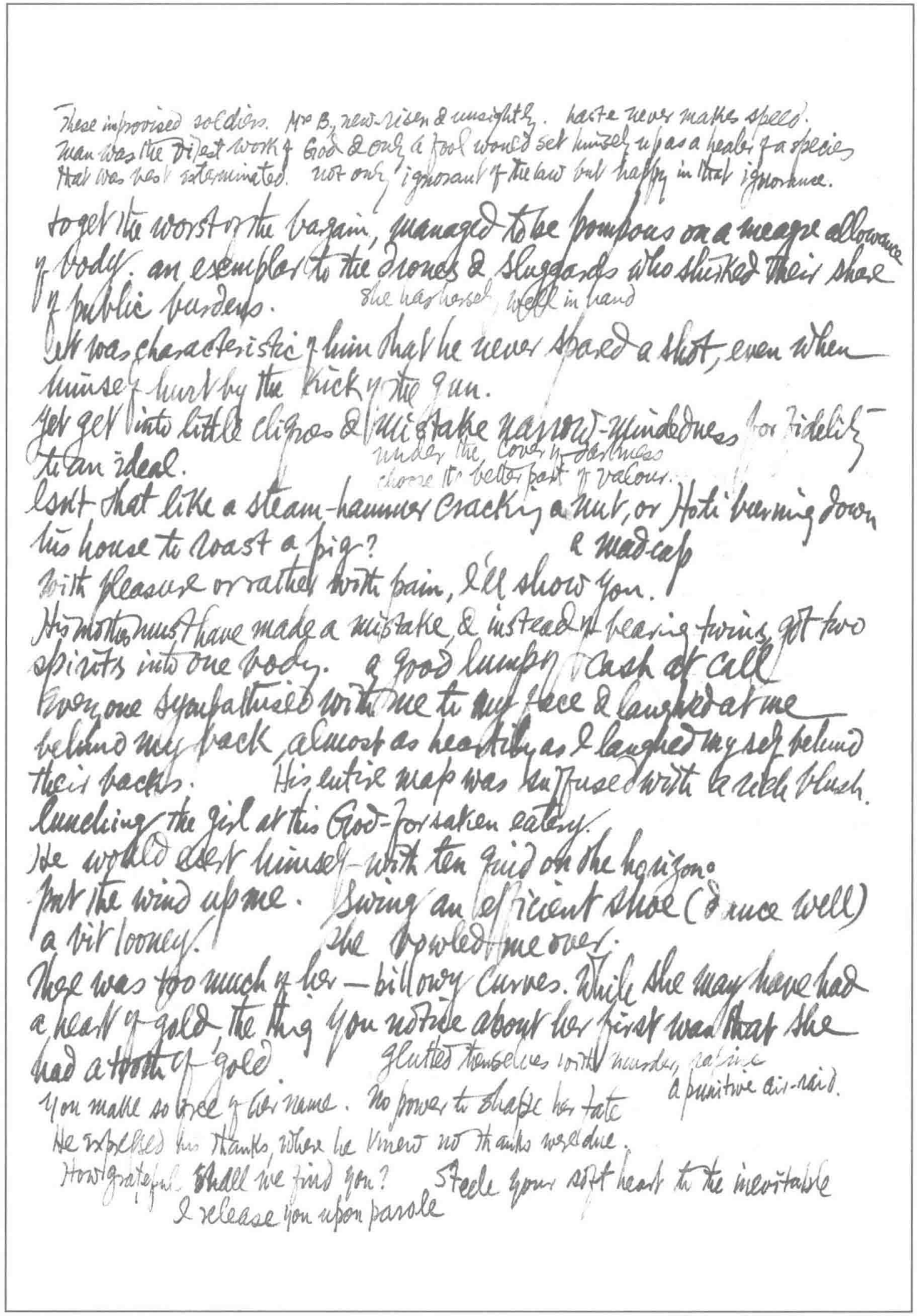
successful without ostentation. All my life I have loved frames & limits: & I will maintain that the largest wilderness looks large, seen thro a window. Psycho-analysts display rather unblushing cheek. The things we remember are the things we forget. Sleepy sanity an essentially English trait. It is not much like taking exercise; it is work. Browning says that he likes to know a butcher paints & a baker writes poetry. He had lived for that hour.

Forty, aggressive, pet Nootmus réchauffé, disproportionately small amount of facts. (Napoleon's opinion of Lavington imp. XIII: Jom Mezzofante: "Nous avons ici un exemple qu'un homme peut avoir beaucoup de paroles avec

8 Cf. David Masson's footnote to De Quincey's article on Sir Wm. Hamilton

† "I have heard this jest about Cardinal Mezzofanti from one who knew him: (He knew about 50 languages, i.e. there were about 50 ways into his head; & when you got there, you found it empty)" — Collected works, VII. V. P. 314. Cf. Schlegel in Fletcher: Literature of the Italian Renaissance

Trop plein de l'esprit



These improvised soldiers. Mrs B, new-risen & unsightly. haste never makes speed.
Man was the direst work of God & only a fool would set himself up as a healer of a species
that was past exterminated. not only ignorant of the law but happy in that ignorance.

to get the worst of the bargain, managed to be pompous on a meagre allowance
of body. an exemplar to the drones & sluggards who shirked their share
of public burdens. she has horsed a rifle in hand

It was characteristic of him that he never spared a shot, even when
himself hurt by the kick of the gun.

yet get into little cliques & mistake narrow-mindedness for fidelity
to an ideal. under the cover of darkness
choose the better part of valour.

Isn't that like a steam-hammer cracking a nut, or Hotei burning down
his house to roast a pig? a mad-cap

With pleasure or rather with pain, I'll show you.

His mother must have made a mistake & instead of bearing twins, got two
spirits into one body. a good lumpy cash of call

Everyone sympathised with me to my face & laughed at me
behind my back, almost as heartily as I laughed myself behind
their backs. His entire map was suffused with a rakish blush.

Lunching the girl at this God-forsaken eatery.

He would dart himself with ten grid on the horizon.

put the wind up me. Swing an efficient shoe (once well)
a bit looney. She bowled me over.

There was too much of her — billowy curves. While she may have had
a heart of gold the thing you notice about her first was that she
had a tooth of gold. glutted themselves with murder, raping
a punitive air-raid.

You make so free of her name. No power to shape her fate

He expresses his thanks, where he deems no thanks were due.

How grateful shall we find you? Steele your soft heart to the inevitable

I release you upon parole

Pensieri, by Giacomo Leopardi

II. Scorri le vite degli uomini illustri, e se guarderai a quelli che sono tali, non per iscrivere, ma per fare, troverai a gran fatica pochissimi veramente grandi, ai quali non sia mancato il padre nella prima età...

poichè l'utilità inestimabile del trovarsi innanzi nella giovanezza una guida esperta ed amorosa, quale non può essere alcuno così come il proprio padre, è compensata da una sorta di nullità e della giovanezza e generalmente della vita. (If we consider the lives of men who have signalised themselves generally in their time, not by writing only, but by action, we shall find but very few of them, at least of the first rank, who did not lose their fathers very early in life..... Since the inestimable advantage of having in youth a loving and sagacious guide, such as father alone can be, is balanced by a sort of obliteration or mutilation of the character of the son, not only in youth, but too often throughout the rest of life)

VI. La morte non è male: perchè libera l'uomo da tutti i mali, e insieme coi beni gli toglie i desiderii. La Vecchiezza è male sommo: perchè priva l'uomo di tutti i piaceri, lasciandogliene gli appetiti; e

* Symonds: Greek Poets on Mimnermus P. 71.

porta seco tutti i dolori (Death is not an evil, for it liberates man from all evils, & in taking away his earthly comforts it extinguishes his desire for them. Old age is an unmitigated evil, for in taking away all his pleasures it leaves to man the desire for them, & brings with all manner of sufferings).*

XI. V'è qualche secolo che, per tacere del resto, nelle arti e nelle discipline presume di rifar tutto, perchè nulla sa fare (There have been Centuries which, in the matter of the arts, and in general enlightenment, having produced nothing, have yet had the presumption to revolutionise everything).

XVII. ..... E quasi impossibile trovare alcuno che confessi di avere o meritato pene che soffra, O cercato nè desiderato onori che goda (It is almost impossible to find a man who will confess that he deserves any penalty which he may have incurred, or that he desired the honours which he enjoys) * a good epigram spoiled by preliminary beating about the bush.

XX 得如马 Cervantes之才，上必作书掃除之(purgare)一变耶，即向他人滴已作品云也 (del vizio di leggere o di recitare ad altri i Componimenti propri).

XXX Come suole il genere umano, biasimando le cose

presenti, lodare le passate, così la più parte dei Viaggiatori, mentre viaggiano, sono amanti del loro Soggiorno nativo, e lo preferiscono con una specie d'ira a quelli dove si trovano. Tornati al luogo nativo colla stessa ira lo posposgono a tutti gli altri luoghi dove sono stati (Just as men habitually decry the present & extol the past, so the majority of travellers, while they are travelling extol their native country & warmly profess to prefer it to the foreign lands they visit. But, when they return home, they write with equal warmth expressing a preference for those foreign lands).

XXXI. In ogni paese i vizi e i mali universali degli uomini e della Società umana sono notati come particolari del luogo ..... Gli uomini sono miseri per necessità, e risoluti di credersi miseri per accidente (In all countries those faults & failings which are common to mankind & universal in all human societies, are supposed to be peculiar to those particular Countries .... the fact is, Men are base by nature and of necessity, yet they are resolved to believe that they are base only incidentally & by accident).

XXXVII. Nessuna qualità umana è più intollerabile nella vita ordinaria, nè in fatti tollerata meno che l'intolleranza (No human quality is more intolerable and less tolerated than intolerance).

* Molière's misanthrope retire from the world

LVII. Gli Uomini si Vergognano, non delle ingiurie che fanno, ma di quelle che ricevono. Però ad ottenere che gl'ingiuriatori si vergognino, non v'è altra via, che di rendere loro il Cambio (Men blush not for the injuries which they inflict, but for those which they receive. Therefore, the only way to make wrong-doers blush, is to return them fit for fat)

LXXXVI. Il più certo modo di celare agli altri i Confini del proprio sapere, è di non trapassarli (The surest way to conceal from others the limits of our knowledge is, never to transgress them).

LXXXIX. * Chi comunica poco cogli Uomini, rade volte Misanthropo. Veri Misanthropi non si trovano nella Solitudine, ma nel Mondo (He who has little commerce with the world is seldom a Misanthrope Your true Misanth is not found in the wilderness, but in the world).

22 letters only, no K, W, X Y.

a = a:, e = air, i = i:, o = o, u = o: 3 vowels (trittonghi) accent on the 2nd miei = mi:-ei-i:

~~ci + gl = fille il~~ ~~gli = Ilee~~ gli = l'yee

emphasis usually on the last syllable but one. or on the last syllable with the grave accent. diphthong pronounced separately.

h silent. g before e or i = Gem! double consonants pronounced separately, e.g. classe = Class-say

* perhaps derived from Mérimée : La Venus de l'Ille

The Tinted Venus*, by F. Anstey

He was far from ill-looking, though he thought himself even farther.

She requires to be sedulously humoured

Between the devil & the deep sea

Bk. I. chap. XI.

Language called the garment of thought. should be the flesh-garment, the body of the thought. Metaphors its muscles & tissues & living integuments. some styles as lean ascetic, wiry, some pallid, hunger-bitten & dead-looking. Others in the flush of health, not without an apoplectic tendency

An orator without terminal facilities.

Hostess' Prayer: Leave & let Louie.

He hasn't proposed yet, but his voice has an engagement ring in it.

She leads her private life in public.

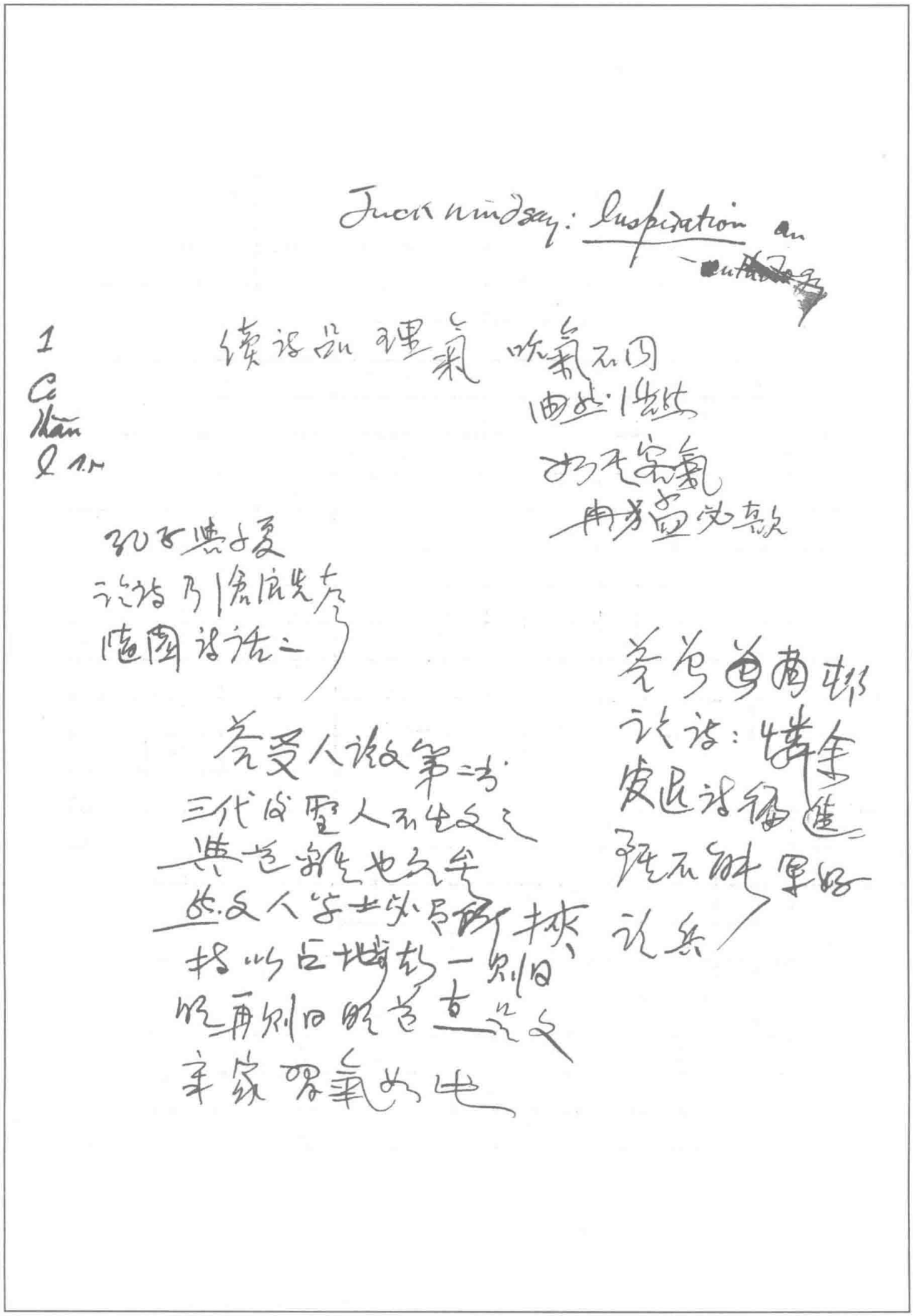
Supposed epitaph for Hitler's tombstone: This is definitely my last territorial demand — Punch

W. Hale White. Table Talk
& Amelia Etc.

De Officiis. Lib. I. 36 Benedict de Spinoza

Quum autem pulchritudinis duo genera sunt, Quorum in altero venustas sit, in altero dignitas: Venustatem muliebrem decere debemus; dignitatem virilem 姣秾 - loveliness, = dignity, venustas 乃女人之阳德. dignity 男人之, 美不可若杜撰做 学问之.

Crabb Robinson: "I do hate the Egyptians & all that are connected with them. I am glad that I have something to hate, otherwise one is in danger of falling into the dull liberal habit of finding all things tolerable & good in their place, & that is the ruin of all good sentiment." (not in T. Sadler's ed. of R's Diary, but given by G. Herzfeld Aus H.C.R.'s Nachlass.



Moral Resistance to Fine Art

T. P. Chambers: Cycles of Taste

Language (Rhetoric) to a Man
人类文字有高大表示，表面形式
(Figure and feature), 皮 (Skin & Coat
a fleshy style 多 Periphrasis &
Circuit of Words 言语字宙，即乃
血肉 (blood) 液 (juice), 有多有营的
文体

Flaubert: Tout dérive de la
Conception.

Arnold: Preface to 1st Editions of
Poems 论 representation 不够，当续 action

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